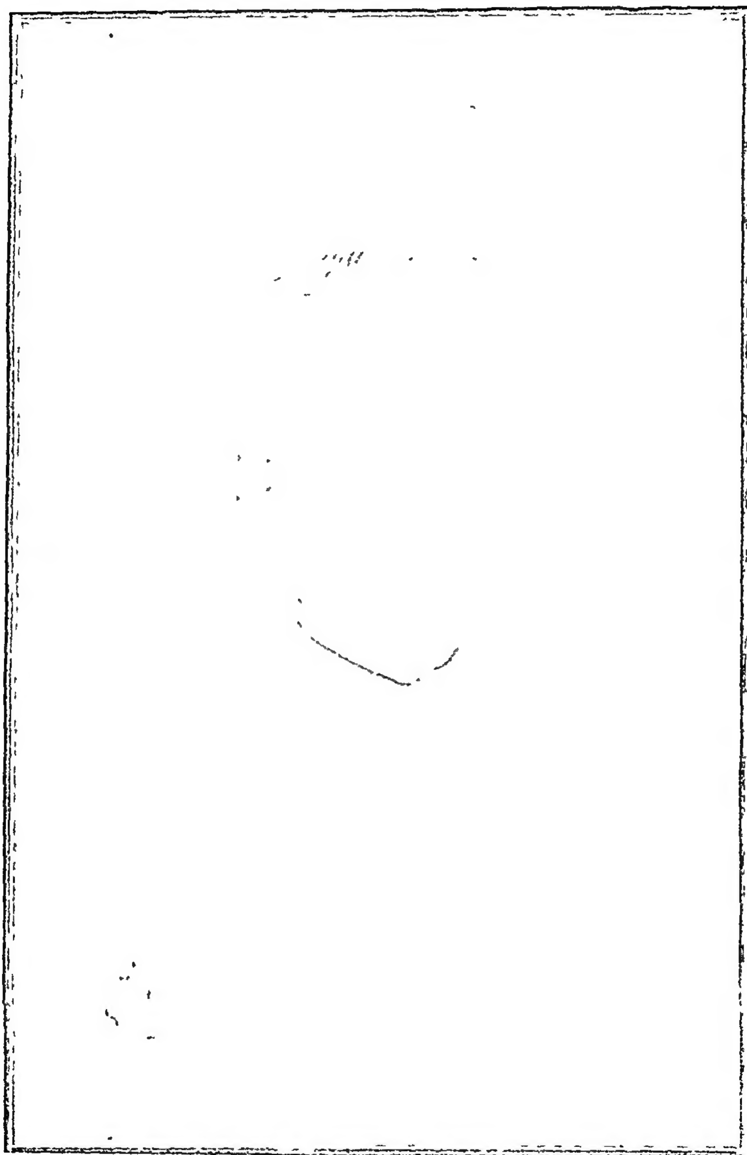
स्वर्गवासी साधुचरित श्रीमान् डालचन्दजी सिंघी



जन्म
वि. सं. १९२१, मार्ग वदि ६

स्वर्गवास
वि. सं. १९८४, पोष सुदि ६

सिंघी जैन ग्रन्थ माला

(ग्रन्थाङ्क १९)

धूर्ताख्यान



SINGHI JAIN SERIES

(NUMBER 19)

DHURTAKHYANA

कलकत्तानिवासी

साधुचरित-श्रेष्ठिवर्य **श्रीमद् डालचन्दजी सिंघी** पुण्यस्मृतिनिमित्त

प्रतिष्ठापित एवं प्रकाशित

सिंघी जैन ग्रन्थमाला

[जैन आगमिक, दार्शनिक, साहित्यिक, ऐतिहासिक, वैज्ञानिक, कथात्मक – इत्यादि विविधविषयगुम्फित; प्राकृत, संस्कृत, अपभ्रंश, प्राचीनगूर्जर-राजस्थानी आदि नानाभाषानिबद्ध; सार्वजनीन पुरातन वाङ्मय तथा नूतन संशोधनात्मक साहित्य प्रकाशिनी सर्वश्रेष्ठ जैन ग्रन्थावलि।]

*

प्रतिष्ठाता एवं प्रकाशयिता

श्रीमद्-डालचन्दजी-सिंघीसत्पुत्र

दानशील-साहित्यरसिक-संस्कृतिप्रिय

श्रीमान् बहादुर सिंहजी सिंघी

[भूतपूर्व-अध्यक्ष जैनश्वेताम्बर कॉन्फरन्स (बंबई, सन् १९२६); संस्थापक-सदस्य, भारतीय विद्याभवन; फेलॉ ऑफ् धी रॉयल सोसायटी ऑफ् आर्टस्, लन्दन; सदस्य–धी रॉयल एसियाटिक सोसायटी ऑफ् बँगाल; धी इन्डियन रिसर्च इन्स्टिट्यूट, कलकत्ता; धी न्युमेसेटिक सोसायटी ऑफ् इन्डिया; बङ्गीय साहित्य परिषद्; इत्यादि, इत्यादि]

कार्य-नियामक एवं प्रधान-सम्पादक

श्री जिन विजय मुनि

आचार्य – भारतीय विद्या भवन – बंबई

[सम्मान्य सभासद–भाण्डारकर प्राच्यविद्या संशोधन मन्दिर पूना; एवं गुजरात साहित्यसभा अहमदाबाद; भूतपूर्वाचार्य–गुजरात पुरातत्त्वमन्दिर अहमदाबाद; सिंघी ज्ञानपीठनियामक एवं जैनवाङ्मयाध्यापक–विश्वभारती, शान्तिनिकेतन; तथा, जैन साहित्यसंशोधक ग्रन्थावलि–पुरातत्त्वमन्दिर ग्रन्थावलि–भारतीय विद्या ग्रन्थावलि–आदि नाना ग्रन्थमाला प्रकाशित-संस्कृत-प्राकृत-पाली-अपभ्रंश-प्राचीनगूर्जर-हिन्दी-भाषामय-अनेकानेक ग्रन्थ संशोधक–सम्पादक।]

सम्मान्य कार्यवाहक

श्री राजेन्द्र सिंह सिंघी तथा श्री नरेन्द्र सिंह सिंघी

*

व्यवस्थापक तथा प्रकाशक

भारतीय विद्याभवन

卐 बम्बई 卐

श्रीहरिभद्रसूरिविरचित

धूर्ताख्यान

[श्रीहरिभद्रसूरिविरचितप्राकृतधूर्ताख्यान, श्रीसंघतिलकाचार्यविरचितसंस्कृतधूर्ताख्यान, तथा पुरातनगुजरातीभाषानिबद्ध बालावबोधात्मक धूर्ताख्यान आदियुक्त]

*

डॉक्टर आदिनाथ नेमिनाथ उपाध्ये, एम्. ए., डी. लिट.

लिखित आंग्लभाषामय सुविस्तृत समालोचनात्मकविशिष्टनिबन्धान्वित

संपादक

श्री जिन विजय मुनि

आचार्य – भारतीय विद्या भवन – बंबई

(अधिष्ठाता-सिंघी जैन शास्त्रशिक्षापीठ एवं प्राकृत वाङ्मय विभाग)



प्रकाशक

श्री जयन्तकृष्ण ह० दवे, एम्. ए., एलूएल्. बी.,

ऑनररि रजिष्ट्रार

भारतीय विद्याभवन

卐 बंबई 卐

*

विक्रमाब्द २०००] * प्रथमावृत्ति; पंचशत प्रति * [१९४४ खिस्ताब्द

ग्रन्थक्रमांक, १९]

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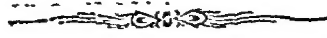
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॥ सिंघीजैनग्रन्थमालासंस्थापकप्रशस्तिः ॥



अस्ति वङ्गाभिधे देशे सुप्रसिद्धा मनोरमा । मुर्शिदावाद इत्याख्या पुरी वैभवशालिनी ॥ १
निवसन्त्यनेके तत्र जैना ऊकेशवंशजाः । धनाढ्या नृपसदृशा धर्मकर्मपरायणाः ॥ २
श्रीडालचन्द इत्यासीत् तेष्वेको बहुभाग्यवान् । साधुवत् सच्चरित्रो यः सिंघीकुलप्रभाकरः ॥ ३
बाल्य एवागतो यश्च कर्तुं व्यापारविस्तृतिम् । कलिकातामहापुर्यां धृतधर्मार्थनिश्चयः ॥ ४
कुशाग्रया स्वबुद्ध्यैव सद्वृत्त्या च सुनिष्ठया । उपार्ज्य विपुलां लक्ष्मीं जातः कोट्यधिपो हि सः ॥ ५
तस्य मन्नुकुमारीति सन्नारीकुलमण्डना । पतिव्रता प्रिया जाता शीलसौभाग्यभूषणा ॥ ६
श्रीबहादुरसिंहाख्यः सद्गुणी सुपुत्रस्तयोः । अस्त्येष सुकृती दानी धर्मप्रियो धियो निधिः ॥ ७
प्राप्ता पुण्यवताऽनेन प्रिया तिलकसुन्दरी । यस्याः सौभाग्यसूर्येण प्रदीप्तं यत्कुलाम्बरम् ॥ ८
श्रीमान् राजेन्द्रसिंहोऽस्ति ज्येष्ठः पुत्रः सुशिक्षितः । यः सर्वकार्यदक्षत्वात् बाहुर्यस्य हि दक्षिणः ॥ ९
नरेन्द्रसिंह इत्याख्यस्तेजस्वी मध्यमः सुतः । सूनुर्वीरेन्द्रसिंहश्च कनिष्ठः सौम्यदर्शनः ॥ १०
सन्ति त्रयोऽपि सत्पुत्रा आप्तभक्तिपरायणाः । विनीताः सरला भव्याः पितुर्मार्गानुगामिनः ॥ ११
अन्येऽपि बहवश्चास्य सन्ति स्वस्रादिबान्धवाः । धनैर्जनैः समृद्धोऽयं ततो राजेव राजते ॥ १२

अन्यच्च-

सरस्वत्यां सदासक्तो भूत्वा लक्ष्मीप्रियोऽप्ययम् । तत्राप्येष सदाचारी तच्चित्रं विदुषां खलु ॥ १३
न गर्वो नाप्यहंकारो न विलासो न दुष्कृतिः । दृश्यतेऽस्य गृहे क्वापि सतां तद् विस्मयास्पदम् ॥ १४
भक्तो गुरुजनानां यो विनीतः सज्जनान् प्रति । बन्धुजनेऽनुरक्तोऽस्ति प्रीतः पोष्यगणेष्वपि ॥ १५
देश-कालस्थितिज्ञोऽयं विद्या-विज्ञानपूजकः । इतिहासादिसाहित्य-संस्कृति-सत्कलाप्रियः ॥ १६
समुन्नत्यै समाजस्य धर्मस्योत्कर्षहेतवे । प्रचारार्थं सुशिक्षाया व्ययत्येष धनं घनम् ॥ १७
गत्वा सभा-समित्यादौ भूत्वाऽध्यक्षपदान्वितः । दत्त्वा दानं यथायोग्यं प्रोत्साहयति कर्मठान् ॥ १८
एवं धनेन देहेन ज्ञानेन शुभनिष्ठया । करोत्ययं यथाशक्ति सत्कर्माणि सदाशयः ॥ १९
अथान्यदा प्रसङ्गेन स्वपितुः स्मृतिहेतवे । कर्तुं किञ्चिद् विशिष्टं यः कार्यं मनस्यचिन्तयत् ॥ २०
पूज्यः पिता सदैवासीत् सम्यग्-ज्ञानरुचिः परम् । तस्मात् तज्ज्ञानवृद्ध्यर्थं यतनीयं मयाऽप्यरम् ॥ २१
विचार्यैवं स्वयं चित्ते पुनः प्राप्य सुसम्मतिम् । श्रद्धास्पदस्वमित्राणां विदुषां चापि तादृशाम् ॥ २२
जैनज्ञानप्रसारार्थं स्थाने शान्तिनिकेतने । सिंघीपदाङ्कितं जैनज्ञानपीठमतीष्ठिपत् ॥ २३
श्रीजिनविजयः प्राज्ञस्तस्याधिष्ठातृसत्पदम् । स्वीकर्तुं प्रार्थितोऽनेन पूर्वमेव हि तद्विदा ॥ २४
अस्य सौजन्य-सौहार्द-स्थैर्यौदार्यादिसद्गुणैः । वशीभूयाति मुदा तेन स्वीकृतं तत्पदं वरम् ॥ २५
कवीन्द्रश्रीरवीन्द्रस्य करकुवलयात् शुभात् । रस-नागाङ्क-चन्द्राब्दे प्रतिष्ठेयमजायत ॥ २६
प्रारब्धं चाशु तेनापि कार्यं तदुपयोगिकम् । पाठनं ज्ञानलिप्सूनां तथैव ग्रन्थगुम्फनम् ॥ २७
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलकेतुना । स्वपितृश्रेयसे चैषा प्रारब्धा ग्रन्थमालिका ॥ २८
उदारचेतसाऽनेन धर्मशीलेन दानिना । व्ययितं पुष्कलं द्रव्यं तत्तत्कार्यसुसिद्धये ॥ २९
छात्राणां वृत्तिदानेन नैकेषां विदुषां तथा । ज्ञानाभ्यासाय निष्कामसाहाय्यं यः प्रदत्तवान् ॥ ३०
जलवाय्वादिकानां हि प्रातिकूल्यात् त्वसौ मुनिः । कार्यं त्रिवार्षिकं तत्र समाप्यान्यत्र चास्थितः ॥ ३१
तत्रापि सततं सर्वं साहाय्यं येन यच्छता । ग्रन्थमालाप्रकाशार्थं महोत्साहः प्रदर्शितः ॥ ३२
नन्द-निध्यङ्क-चन्द्राब्दे जाता पुनः सुयोजना । ग्रन्थावल्याः स्थिरत्वाय विस्तराय च नूतना ॥ ३३
ततः सुहृत्परामर्शात् सिंघीवंशनभस्वता । भारतीयविद्याभवनायेयं ग्रन्थमाला समर्पिता ॥ ३४
विद्वज्जनकृताह्लादा सच्चिदानन्ददा सदा । चिरं नन्दत्वियं लोके श्रीसिंघीग्रन्थपद्धतिः ॥ ३५

॥ सिंघीजैनग्रन्थमालासम्पादकप्रशस्तिः ॥

स्वस्ति श्रीमेदपाटाख्यो देशो भारतविश्रुतः। रूपाहेलीति सन्नाम्नी पुरिका तत्र सुस्थिता॥ १
सदाचार-विचाराभ्यां प्राचीननृपतेः समः। श्रीमच्चतुरसिंहोऽत्र राठोडान्वयभूमिपः॥ २
तत्र श्रीवृद्धिसिंहोऽभूद् राजपुत्रः प्रसिद्धिमान्। क्षात्रधर्मधनो यश्च परमारकुलाग्रणीः॥ ३
मुञ्ज-भोजमुखा भूपा जाता यस्मिन् महाकुले। किं वर्ण्यते कुलीनत्वं तत्कुलजातजन्मनः॥ ४
पत्नी राजकुमारीति तस्याभूद् गुणसंहिता। चातुर्य-रूप-लावण्य-सुवाक्सौजन्यभूषिता॥ ५
क्षत्रियाणीप्रभापूर्णां शौर्योद्दीप्तमुखाकृतिम्। यां दृष्ट्वैव जनो मेने राजन्यकुलजा ह्यसौ॥ ६
पुत्रः किसनसिंहाख्यो जातस्तयोरतिप्रियः। रणमल्ल इति चान्यद् यन्नाम जननीकृतम्॥ ७
श्रीदेवीहंसनामाऽत्र राजपूज्यो यतीश्वरः। ज्योतिर्भैषज्यविद्यानां पारगामी जनप्रियः॥ ८
अष्टोत्तरशताब्दानामायुर्यस्य महामतेः। स चासीद् वृद्धिसिंहस्य प्रीति-श्रद्धास्पदं परम्॥ ९
तेनाथाप्रतिमप्रेम्णा स तत्सूनुः स्वसन्निधौ। रक्षितः, शिक्षितः सम्यक्, कृतो जैनमतानुगः॥ १०
दौर्भाग्यात् तच्छिशोर्बाल्ये गुरु-तातौ दिवंगतौ। विमूढेन ततस्तेन त्यक्तं सर्वं गृहादिकम्॥ ११

तथा च-

परिभ्रम्याथ देशेषु संसेव्य च बहून् नरान्। दीक्षितो मुण्डितो भूत्वा कृत्वाऽऽचारान् सुदुष्करान्॥ १२
ज्ञातान्यनेकशास्त्राणि नानाधर्ममतानि च। मध्यस्थवृत्तिना तेन तत्त्वातत्त्वगवेषिणा॥ १३
अधीता विविधा भाषा भारतीया युरोपजाः। अनेका लिपयोऽप्येवं प्रत्न-नूतनकालिकाः॥ १४
येन प्रकाशिता नैके ग्रन्था विद्वत्प्रशंसिताः। लिखिता बहवो लेखा ऐतिह्यतथ्यगुम्फिताः॥ १५
यो बहुभिः सुविद्वद्भिस्तन्मण्डलैश्च सत्कृतः। जातः स्वान्यसमाजेषु माननीयो मनीषिणाम्॥ १६
यस्य तां विश्रुतिं श्रुत्वा श्रीमद्गान्धीमहात्मना। आहूतः सादरं पुण्यपत्तनात् स्वयमन्यदा॥ १७
पुरे चाहम्मदावादे राष्ट्रीयः शिक्षणालयः। विद्यापीठ इति ख्यातः प्रतिष्ठितो यदाऽभवत्॥ १८
आचार्यत्वेन तत्रोच्चैर्नियुक्तो यो महात्मना। रस-मुनि-निधीन्द्वब्दे पुरातत्त्वाख्यमन्दिरे॥ १९
वर्षाणामष्टकं यावत् सम्भूष्य तत् पदं ततः। गत्वा जर्मनराष्ट्रे यस्तत्संस्कृतिमधीतवान्॥ २०
तत आगत्य सँल्लग्नो राष्ट्रकार्ये च सक्रियम्। कारावासोऽपि सम्प्राप्तो येन स्वराज्यपर्वणि॥ २१
क्रमात् तस्माद् विनिर्मुक्तः स्थितः शान्तिनिकेतने। विश्ववन्द्यकवीन्द्रश्रीरवीन्द्रनाथभूषिते॥ २२
सिंघीपदयुतं जैनज्ञानपीठं यदाश्रितम्। स्थापितं तत्र सिंघीश्रीडालचन्दस्य सूनुना॥ २३
श्रीबहादुरसिंहेन दानवीरेण धीमता। स्मृत्यर्थं निजतातस्य जैनज्ञानप्रसारकम्॥ २४
प्रतिष्ठितश्च यस्तस्य पदेऽधिष्ठातृसञ्ज्ञके। अध्यापयन् वरान् शिष्यान् ग्रन्थयन् जैनवाङ्मयम्॥ २५
तस्यैव प्रेरणां प्राप्य श्रीसिंघीकुलकेतुना। स्वपितृश्रेयसे ह्येषा प्रारब्धा ग्रन्थमालिका॥ २६
अथैवं विगतं यस्य वर्षाणामष्टकं पुनः। ग्रन्थमालाविकासार्थिप्रवृत्तौ यततः सतः॥ २७
बाण-रत्न-नवेन्द्वब्दे मुंबाईनगरीस्थितः। मुंशीति विरुदख्यातः कन्हैयालालधीसखः॥ २८
प्रवृत्तो भारतीयानां विद्यानां पीठनिर्मितौ। कर्मनिष्ठस्य तस्याभूत् प्रयत्नः सफलोऽचिरात्॥ २९
विदुषां श्रीमतां योगात् संस्था जाता प्रतिष्ठिता। भारतीयपदोपेतविद्याभवनसञ्ज्ञया॥ ३०
आहूतः सहकार्यार्थं सुहृदा तेन तत्कृतौ। ततः प्रभृति तत्रापि सहयोगं स दत्तवान्॥ ३१
तद्भवनेऽन्यदा तस्य सेवाऽधिका ह्यपेक्षिता। स्वीकृता नम्रभावेन साऽप्याचार्यपदात्मिका॥ ३२
नन्द-निध्यङ्क-चन्द्राब्दे वैक्रमे विहिता पुनः। एतद्ग्रन्थावलीस्थैर्यकृद् येन नूतयोजना॥ ३३
परामर्शात् ततस्तस्य श्रीसिंघीकुलभास्वता। भाविद्याभवनायेयं ग्रन्थमाला समर्पिता॥ ३४
विद्वज्जनकृताह्लादा सच्चिदानन्ददा सदा। चिरं नन्दत्वियं लोके जिनविजयभारती॥ ३५

सिंघी जैन ग्रन्थमाला

अद्यावधि मुद्रित ग्रन्थनामावलि—

१ मेरुतुङ्गाचार्यरचित प्रबन्धचिन्तामणिमूलग्रन्थ. २ पुरातनप्रबन्धसंग्रह. ३ राजशेखरसूरिरचित प्रबन्धकोश. ४ जिनप्रभसूरिकृत विविधतीर्थकल्प. ५ मेघविजयोपाध्यायविरचित देवानन्दमहाकाव्य. ६ यशोविजयोपाध्यायकृत जैनतर्कभाषा. ७ हेमचन्द्राचार्यकृत प्रमाणमीमांसा. ८ भट्टाकलङ्कदेवकृत अकलङ्कग्रन्थत्रयी. ९ प्रबन्धचिन्तामणि हिन्दी भाषान्तर. १० प्रभाचन्द्रसूरिरचित प्रभावकचरित. 11 Life of Hemachandrāchārya : By Dr. G. Bühler. १२ सिद्धिचन्द्रोपाध्यायरचित भानुचन्द्रगणिचरित. १३ यशोविजयोपाध्यायविरचित ज्ञानबिन्दुप्रकरण. १४ हरिषेणाचार्यकृत बृहत् कथाकोश. १५ जैनपुस्तकप्रशस्तिसंग्रह-प्रथम भाग. १६ हरिभद्रसूरिविरचित धूर्ताख्यान.

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संप्रति मुद्यमाण ग्रन्थनामावलि—

१ खरतरगच्छगुर्वावलि. २ कुमारपालचरित्रसंग्रह. ३ विविधगच्छीयपट्टावलिसंग्रह. ४ जैनपुस्तकप्रशस्ति संग्रह, भाग २. ५ विज्ञप्तिलेखसंग्रह. ६ उद्योतनसूरिकृत कुवलयमालाकथा. ७-८ उदयप्रभसूरिकृत धर्माभ्युदयमहाकाव्य तथा कीर्तिकौमुदी आदि अन्यान्य अनेक प्रशस्त्यादि कृतिसंग्रह. ९ जिनेश्वरसूरिकृत कथाकोषप्रकरण. १० मेघविजयोपाध्यायकृत दिग्विजयमहाकाव्य. ११ शान्त्याचार्यकृत न्यायावतारवार्तिकवृत्ति. १२ महामुनि गुणपालविरचित जंबूचरित्र (प्राकृत). १३ जयपाहुडनाम निमित्तशास्त्र, इत्यादि, इत्यादि.

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मुद्रणार्थ निर्धारित एवं सज्जीकृत ग्रन्थनामावलि—

१ भानुचन्द्रगणिकृत विवेकविलासटीका. २ पुरातन रास-भासादिसंग्रह. ३ प्रकीर्ण वाङ्मय प्रकाश. ४ भद्रबाहुसूरिकृत भद्रबाहुसंहिता. ५ सिद्धिचन्द्रोपाध्यायविरचित वासवदत्ता टीका. ६ जयसिंहसूरिकृत धर्मोपदेशमाला. ७ देवचन्द्रसूरिकृत मूलशुद्धिप्रकरणवृत्ति. ८ रत्नप्रभाचार्यकृत उपदेशमाला टीका. ९ यशोविजयोपाध्यायकृत अनेकान्तव्यवस्था. १० जिनेश्वराचार्यकृत प्रमालक्षण. ११ महानिशीथसूत्र. १२ तरुणप्रभाचार्यकृत आवश्यकबालावबोध. १३ राठोड वंशावलि. १४ उपकेशगच्छप्रबन्ध. १५ नयचन्द्रसूरिकृत हमीरमहाकाव्य. १६ वर्द्धमानाचार्यकृत गणरत्नमहोदधि. १७ प्रतिष्ठासोमकृत सोमसौभाग्यकाव्य. १८ नेमिचन्द्रकृत षष्ठीशतक (पृथक् पृथक् ३ बालावबोध युक्त). १९ शीलांकाचार्य विरचित महापुरुष चरित्र (प्राकृत महाग्रंथ). २० चंदप्पहचरियं (प्राकृत). २१ नम्मयासुंदरीकथा (प्राकृत). २२ नेमिनाह चरित्र (अपभ्रंश महाग्रंथ). २३ उपदेश पदटीका (वर्द्धमानाचार्यकृत). २४ निर्वाणलीलावती कथा (सं. कथा ग्रंथ). २५ सनत्कुमारचरित्र (संस्कृत काव्य ग्रंथ). २६ राजवल्लभ पाठककृत भोजचरित्र. २७ प्रमोदमाणिक्यकृत वाग्भटालंकारवृत्ति. २८ सोमदेवादिकृत विदग्धमुखमण्डनवृत्ति. २९ समयसुन्दरादिकृत वृत्तरत्नाकरवृत्ति. ३० पाण्डित्यदर्पण. ३१ पुरातनप्रबन्धसंग्रह-हिन्दी भाषांतर. ३२ भुवनभानुचरित्र बालावबोध. ३३ भुवनसुन्दरी चरित (प्राकृत बृहत्कथा) इत्यादि, इत्यादि.

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SINGHI JAIN SERIES

[A Short History Of The Series]

Babu S'ri Dalchandji Singhi, in whose sacred memory the present Series is inaugurated by his son, **Babu S'ri Bahadur Singhji Singhi** was born in Azimganj (Murshidabad) in the Vikrama Saṁvat 1921 (1865 A. D.), and died in Calcutta on the 30th December, 1927. The Singhi family of Azimganj occupies almost the foremost rank among the few hundred Jaina families which migrated to Bengal from Rajputana in the latter part of the 17th century and took their domicile in the district of Murshidabad. The family rose to its present position and prominence chiefly through the energy and enterprise of that self-made man, Babu Dalchandji Singhi.

Owing to financial difficulties, Dalchandji Singhi had abruptly to cut short his educational career and join the family business at the early age of 14. The family had been carrying on business in the name of **Messrs Hurisingh Nehalchand** for a long time though, in those days, it was not at all a prominent firm. But having taken the reins of the firm in his own hands, Babu Dalchandji developed it on a very large scale; and it was mainly through his business acumen, industry, perseverance and honesty that this comparatively unknown firm of "Hurisingh Nehalchand" came to be reckoned as the foremost jute concern with branches in almost all the important jute centres of Bengal. The fruits of Dalchandji Singhi's toils were immense, and the reputation of the firm in commercial circles was indeed unique.

Having thus brought his jute business to the most flourishing condition, Babu Dalchandji Singhi diverted his attention to the mineral resources of India and spent many lacs of rupees in prospecting the coal fields of Korea State (C. P.), limestone deposits of Sakti State and Akaltara, and the bauxite deposits of Belgaum and Sawantwadi and Ichalkaranji States. His scheme for the Hiranyakeshi Hydro-Electric Project and manufacture of aluminium from bauxite ores, the first of its kind in India, is yet to be developed. His mining firm, **Messrs Dalchand Bahadur Singh** is reputed to be one of the foremost colliery proprietors in India. While so engaged in manifold business, he also acquired and possessed vast Zamindary estates spreading over the districts of 24-Perganas, Rangpur, Purnea, Maldah, etc.

But the fame of Babu Dalchandji Singhi was not confined to his unique position in commercial circles. He was equally well-known for his liberality and large-heartedness, though he always fought shy of publicity attached to charitable acts and often remained anonymous while feeding the needy and patronizing the poor. A few instances of his liberality are given below.

When **Mahatma Gandhi** personally visited his place in 1926, for a contribution to the Chittaranjan Seva Sadan, Babu Dalchandji Singhi gladly handed over to him a purse of Rs. 10,000.

His War contribution consisted in his purchasing War Bonds to the value of Rs. 3,00,000; and his contribution at the Red Cross Sales, held in March 1917, under the patronage of H. E. Lord Carmichael on Government House grounds, Calcutta, amounted to approximately Rs. 21,000, in which he paid Rs. 10,000 for one bale of jute which he had himself contributed. His anonymous donations are stated to have amounted to more than one lac of rupees.

In his private life Babu Dalchandji Singhi was a man of extremely simple and unostentatious habits. Plain living and high thinking was his ideal. Although he had been denied a long academic career, his knowledge, erudition and intellectual endowments were of a very high order indeed. His private studies were vast and constant. His attitude towards life and the world was intensely religious, and yet he held very liberal views and had made a synthetic study of the teachings of all religions. He was also well-versed in the Yoga darśana. During the latter part of his life he spent his days mostly in pilgrimage and meditation. Noted throughout the district and outside for his devoutness, kindness and piety, he is remembered even now as a pride of the Jaina community.

During the last days of his life, Babu Dalchandji Singhi cherished a strong desire to do something towards encouraging research in important works of Jaina literature and publishing their editions scientifically and critically prepared by eminent scholars. But fate had decreed otherwise; and before this purpose of his could become a reality, he expired.

However, **Babu Bahadur Singhji Singhi,** worthy son of the worthy father, in order to fulfil the noble wish of the late Dalchandji Singhi, continued to help institutions like the Jaina Pustaka Pracāraka Maṇḍala, Agra; the Jaina Gurukula, Palitana; the Jaina Vidyābhavana, Udaipur, etc.; and also patronized many individual scholars engaged in the publication of Jaina literature. Besides, with a view to establishing an independent memorial foundation to perpetuate the memory of his father, he consulted our common friend, Pandit Sri Sukhlalji, Professor of Jainism in the Benares Hindu University, an unrivalled scholar of Jaina Philosophy, who had also come in close contact with the late Babu Dalchandji Singhi, and whom the latter had always held in very high esteem. In the meanwhile, Babu Bahadur Singhji Singhi incidentally met the late Poet, **Rabindranath Tagore,** and learnt of his desire to get a chair of Jaina studies established in the Viśva-Bhāratī, Santiniketan. Out of his respect for the Poet, Babu S'ri Bahadur Singhji readily agreed to found the chair (provisionally for three years) in revered memory of his dear father, and invited me to take charge of the same. I accepted the offer very willingly, and felt thankful for the opportunity of

spending even a few years in the cultural and inspiring atmosphere of Viśva-Bhāratī, the grand creation of the great Poet Rabindranath.

During the period of 10 years of my principalship of the Gujarat Purātattva Mandir, Ahmedabad, and even before that period, I had begun collecting materials of historical and philological importance, and of folk-lore etc., which had been lying hidden in the great Jaina Bhandars of Patan, Ahmedabad, Baroda, Cambay, etc. I induced my noble friend Babu Bahadur Singhji Singhi, also to start a Series which would publish works dealing with the vast materials in my possession, and also with other allied important Jaina texts and studies prepared on the most modern scientific methods. Hence the inauguration of the present **Singhi Jaina Series.**

Babu Bahadur Singhji Singhi is himself a great connoisseur and patron of art and culture. He has an unbounded interest in creative researches in antiquities, and has a very good collection of rare and historic paintings, manuscripts, coins, books, and jewellery. On many occasions the organisers of various exhibitions throughout India have had to call upon him for loan of his art collection; and he has gladly responded to their requests without fail. In 1931 he was the recipient of a gold medal from the Hindi Sahitya Sammelan as a mark of appreciation of his unique collection. He is a Fellow of the Royal Society of Arts (London); a member of the Royal Asiatic Society of Bengal, Bangīya Sāhitya Pariṣat, the Indian Research Institute, and many other similar institutions. He is also one of the Founder-members of the Bhāratīya Vīdyā Bhavan, Bombay. He was one of the prominent working members of the Executive body of the "All-India Exhibition of Indian Architecture and Allied Arts and Crafts" held in Calcutta in February, 1935.

Babu Bahadur Singhji Singhi is a prominent leader of the Swetambar Jaina community. He was elected President of the Jaina Swetambar Conference held in Bombay in 1926. He is also connected with many other Jaina conferences and institutions either as president, patron or trustee.

Though thus a leading figure in the Jaina community, Babu Bahadur Singhji Singhi has always maintained a truly national and non-sectarian spirit and helped also many institutions which are outside the Jain fold. For example, he has donated Rs. 12,500 for constructing a building at Allahabad for the Hindi Sahitya Parishat. In fact his generosity knows no distinction of caste or creed.

Really speaking, he does not in the least hanker after name and fame even though he is a multi-millionaire and a big Zamindar, and even though he is a man of superior intellect and energy. He is by nature taciturn and a lover of solitude. Art and literature are the pursuits of his choice. He is very fond of seeing and collecting rare and invaluable

specimens of ancient sculpture, painting, coins, copperplates, inscriptions, manuscripts etc. He spends all his spare time in seeing and examining the rarities which he has collected in his room as well as in reading. He is seldom seen outside and he rarely mixes with society and friendly circles. Wealthy persons like himself usually have a number of fads and hobbies such as seeing the games and races, visiting clubs, undertaking pleasure trips etc., and they spend enormously over them, but Singhiji has none of these habits. Even the managers of his colliery and zamindari travel in first class while he, the master, travels mostly in the second class. Instead of wasting money on such things, he spends large sums on collecting ancient things and valuable curios and on the preservation and publication of important literature. Donations to institutions and charities to individuals are, by him, for the most part given anonymously. I know it from my own experience that these gifts, donations and charities reach a very high figure at the end of every year. But he is so modest that on his being requested so often by me he did not show the least inclination to part with the names and whereabouts of the individuals and institutions that were the recipients of such financial aid from him. By chance I came to know of a very recent example, just now, indicative of this characteristic of his nature. Last year he shifted, like other innumerable inhabitants of Calcutta, his headquarters to Azimganj (Dist. Murshidabad) when the fear of the Japanese invasion was looming large, and decided to stay there with his whole family during war time. Taking into consideration the present grievous condition of the country as well as the excessive scarcity of the grains in Bengal, he had stocked grains in large quantities with a view to distributing them gratis according to his capacity. Thereafter the problem of food became rather more serious and at present the prices have risen inconceivably high. Babu Bahadur Singhji Singhi could have earned four to five lacs of rupees if he had, like many other miserly merchants, sold off the hoarded lot of grains, taking undue advantage of the prevailing conditions. But he resisted the temptations, and has been daily distributing freely the grains among thousands of poor people who shower blessings on him; and he enjoys a deep self-satisfaction. This is the most recent example that puts us in adequate knowledge of his silent munificence. Really he is a very silent and solid worker and he has no desire to take active part in any controversies, social or political, though he has sufficient fitness and energy to do so. Still however he is skilful enough to do what is proper at the particular time. The following incident will best illustrate this statement. It was in the fitness of things that a wealthy multi-millionaire like him should give an appropriate contribution in the war funds. With this view he arranged in the second week of December, 1941, an attractive show, styled **Singhi Park Mela** in the garden of his residential place at Calcutta in which all the local people and officers of name and fame, including the Governor of Bengal, Sir John Arthur Herbert and lady Herbert as well as the Commander-in-chief (now the Governor-

General) Viscount Wavell, had also taken part with enthusiasm. This show fetched thousands of rupees which were considered substantial financial help to the war funds.

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The series was started, as mentioned above, in 1931 A. D. when I worked as a Founder-Director of the Singhi Jain Chair in Viśvabhāratī at Shantiniketan, at Singhiji's request. It was, then, our aspiration to put the Singhi Jain Chair and the Singhi Jain Series on a permanent basis and to create a centre at Viśvabhāratī for the the studies of Jain cult in deference to the wishes of the late Poet Rabindranath Tagore. But unfortunately I was forced to leave this very inspiring and holy place on account of unfavourable climatic conditions etc. which I had to face during my stay of about four years there. I shifted, therefore, from Viśvabhāratī to Ahmedabad where I had formerly resided and worked in those glorious days when the Gujarat Vidyāpīth and the Purātattva Mandir had been established as a part of the movement for national awakening and cultural regeneration. I went there in the hope that the reminiscences of those days and the proximity of those places would serve as sources of inspiration in my literary pursuits.

In the intervening period the activity of the Purātattva Mandir had languished and along with the arrest of its many scholar-workers the vast, precious collection of books also was confiscated and placed in custody by the British Government. After some years when it was refurnedit lay unadored, like images, without its worshippers in the Mandir. My old friends and colleagues of the Purātattva Mandir and the Vidyāpīth had, like myself, taken to different pursuits at different places. When some of them, namely, Prof. R. C. Parikh (who is, at present, the Director of the Postgraduate and Research Departments of the Gujarat Vernacular Society, Ahmedabad), Prof. R. V. Pathak (who is, at present, the Vice-Principal of the S. L. D. Arts College, Ahmedabad), Pandit Sukhlalji (who is the Head of the Department of Jain Studies in the Hindu University, at Benares) and myself occasionally met, we all revived our old sweet memories of the Vidyāpīth and the Purātattva Mandir, and of also the possibility of a regeneration of the Mandir or of the establishment of another similar institution at Ahmedabad and enjoyed in dreaming dreams of schemes of such institutions.

During this period my aim of life had centred round the Singhi Jain Series and I devoted every iota of my energy to its development and progress.

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In June, 1938, I received, to my agreeable surprise, a letter from Śrī K. M. Munshi (who was, then, the Home Minister of the Congress

Ministry of the Bombay Presidency), my esteemed friend and the originator and the founder of the **Bhāratīya Vidyā Bhavan**. In that letter he had mentioned that Sheth Srī Mungalal Goenka had placed a liberal sum of two lacs of rupees at his disposal for the establishment of a good academic institution for Indological studies and he had asked me to come down to Bombay to discuss and prepare a scheme for that. Accordingly, I came here and saw Munshiji. Knowing that he had a fervent desire of founding at Bombay an institution of the type of the Purātattva Mandir, I was extremely delighted and I showed my eagerness to offer for that such services as might be possible for me. We, then, began to draft out a scheme and after some deliberations and exchange of ideas the outline of the Bhāratīya Vidyā Bhavan was settled. Accordingly, on the auspicious full-moon day of the Kārttik of 1995 (V. S.) the opening ceremony of the Bhāratīya Vidyā Bhavan took place amidst the clappings and rejoicings of a magnificent party which was arranged at the residence of Munshiji. The Bhavan has completed five years of its career on the last Kārttikī full-moon day. The brilliant achievement and the wide publicity which the Bhavan has been able to secure in this short period of five years, bear eloquent testimony to the inexhaustible fund of energy and unsurpassed skill of Munshiji. As I am inseparably linked up with it from the very conception, I also feel the same amount of joy and interest at the Bhavan's progress as Śrī Munshiji, its Founder-President and therefore I have been always offering my humble services in its various undertakings and activities.

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On the other hand, the Singhi Jain Series is the principal aim of my remaining life and the results of my thinking, meditation, researches and writings have all been devoted to the development of the Series. As life passes on, the time of activity is also naturally shortened and therefore it is quite appropriate, now, for me to chalk out lines of its future programme and permanence.

As Babu Bahadur Singhji Singhi, the noble founder and the sole patron of the Series, has placed the whole responsibility of the Series on me from its inception, he has also the right to expect that more and more works may more speedily and splendidly be published. I have neither seen nor come across any other gentleman who can match with him as regards generosity and unbounded zeal for the revival of ancient literature. On the works of the Series he has spent through me more than 50,000 rupees till now. But he has not even once asked me, during this long period of a dozen years, as to how and for what works the amount was spent. Whenever the account was submitted to him, he did not ask for even the least information and sanctioned it casting merely a formal glance on the account sheets. But he discussed very minutely the details regarding things such as the paper, types, printing, binding, get-up, etc. as well as internal subjects like Preface and others, and occasionally gives very useful suggetrions thereon with deep

interest. His only desire being to see the publication of as many works as possible in his life-time, he is always ready to spend as much, after it, as required. He does not labour under a delusion that the things should be done in this or that way when he is no more.

As these were his ideas and desires concerning the Series and as every day that passes leaves me all the more convinced of the fickleness of my advanced life too, it was imperative for us to draw out a scheme for its future programme and management. Just at this time a desire dawned in the heart of S'rī Munshiji, to the effect that if the Singhi Jain Series be associated with the Bhāratīya Vidyā Bhavan, both the institutions would not only be admirably progressing but the Series would get permanence and the Bhavan, unique honour and fame by its hereby becoming an important centre for the studies of Jain culture and the publication of Jain literature. This well-intentioned desire of Munshiji was much liked by me and I conveyed it in a proper form to Singhiji who is, besides being a Founder-Member of the Bhavan, also an intimate friend of Munshiji since long. Eventually he welcomed this idea of Munshiji. I also came to a final decision of associating the Series with the Bhavan, having consulted my most sincere friend, life-long companion and co-worker, Pt. Sukhlalji, who is a well-wisher and an active inspirer of the Series, and who is also an esteemed friend of Babu Bahadur Singhji. Luckily we all four met in Bombay in the bright half of the last Vaiśākh and on one auspicious day we all sat together and unanimously resolved, at the residence of Munshiji, to entrust the Series to the Bhavan.

According to that resolution, the publication of the Series is now under the management of the Bhāratīya Vidyā Bhavan and the office of the Series is also permanently located in the building of the Bhavan.

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In addition to transferring all sorts of copyright of the Series, Singhiji has also donated a liberal sum of Rs. 10,000 which will be spent on erecting a hall, to be named after him, in a prominent place in the Bhavan. In appreciation of this generous donation of Singhiji, the Bhavan has also resolved to style permanently the Department of Jain Studies as the "*Singhī Jain S'āstra S'ikṣāpīṭh*".

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Thus the Singhi Jain Series, which is the fruit of the enlightened liberality of Babu Bahadur Singhji Singhi, is flourishing under the management of the Bhāratīya Vidyā Bhavan and contributing to the advancement of भारतीय विद्या – *Indological Studies* – in all their aspects.

JULY 1. 1943
BHĀRATĪYA VIDYĀ BHAVAN,
BOMBAY.

JINA VIJAYA MUNI

* * *

A संज्ञक प्राकृत ग्रन्थ प्रतिगत अन्तिम पत्र प्रतिकृति

A print of last page of Prākrit Ms. of Dhū. 'A'

A संज्ञक संस्कृत ग्रन्थ प्रतिसत्क अन्तिम पत्र प्रतिकृति

Last page of Sanskrit Ms. of Dhū. 'A'

PREFACE

*

ALMOST from childhood, I had an aptitude for hearing and knowing the Purāṇic and Epic stories. When I was fourteen–fifteen, and could read a bit, I became a pupil of a monk of the Sthānakavāsi sect of the Jaina Śvetāmbara community. Born in a Rājput family devoted to Śiva and Viṣṇu, and brought up under the influence of Hindu saṁskāras in my childhood, quite instinctively I looked upon Rāma and Kṛṣṇa as the divinity and addressed Śiva as the Parameśvara. A gradual change came on me after my becoming a Jaina monk. The monks, according to their religious prescriptions, visit different places and preach religious and ethical principles to their audience by narrating stories. The Jainas in villages are not quite conversant with the ideology and principles of their religion; and ordinarily they are accustomed to listen to the various topics of the Mahābhārata, Rāmāyaṇa, Bhāgavata etc. which are commonly popular with the orthodox Hindu community. Being a minor community, the Jainas, on many occasions, it is quite natural, are influenced by the saṁskāras and ideas of the other Hindus who form an overwhelmingly majority community with dominating social position. To guard against such an influence and to confirm them in the Jaina faith, the Jaina monks often criticise the inconsistent and unnatural details of the Purāṇas, Mahābhārata, Rāmāyaṇa etc. in the presence of their Śrāvakas whom they want to convince about the hollowness of Vedic and Purāṇic tales and whose faith in Jainism they want to nourish by didactic tales and religious sermons. Literary example, as we know, is a powerful instrument for the moulding of character. To impress on the mind of the masses the specific ethical and religious principles, the religious teachers and preachers, all over the world and from times immemorial, have used the legends and tales which provide the hearers with examples and principles which they can easily follow. The Jaina monks are in no way an exception.

After attending such sermons of Jaina monks, my instinctive inclinations were being gradually changed, and my attachment for Jaina traditions and tales became deeper and deeper. As a rule, the Sthānakavāsi monks possessed no liking, worth noting, for the study of any branch of literature. They were least acquainted with Sanskrit and Prākrit languages, nor did they care to study them. They had, consequently, no idea of the vast and varied heritage of Jaina literature enriched by the remarkable contributions of eminent Śvetāmbara and Digambara authors. At the most, they were conversant with and repeatedly read a few late, vernacular texts such as *Ḍhāla-sāgara* and *Dhanyaśālibhadra-caüpāi* which are of quite ordinary merits. After

reading a couple of such texts, my desire for reading many more such stories went on increasing, but they were not then available to me.

A couple of years after my initiation into the order, I happened to go to Ujjain with my teacher and other brother monks. In the Dharma-sthānaka there, among the Śāstras collected by the ancestor monks of my teacher, I chanced to see certain Mss. of Bālāvabodha paraphrases on some Sūtras and Kathānakas. It was for the first time in my life that I saw there the Mss. of the *Bhuvanabhānucarita-Bālāvabodha* and *Dhūrtākhyāna-Bālāvabodha*. At that stage I could not read their script, nor could I understand their language, with ease; still, after strenuous efforts and repeated reading, I could manage to grasp the contents of the Bhuvanabhānucarita-Bālāvabodha. I liked it immensely, and I mentioned it to my Teacher. He grew angry with me; he at once snatched away the Ms. from me, and quietly put it in the box as before. I came to know, later on, that my Teacher had heard that the Carita contained references to the worship of Jaina temples and of images of Jina: of course, my Teacher had never read it himself. His intention was that a raw mind like that of myself should not be influenced by such stories that did not conform to the accepted creed of the Sthānakavāsi Saṁpradāya. Fascinated by its very title, he, however, kept with himself and began reading the Dhūrtākhyāna-Bālāvabodha. He finished it in a couple of days, and also recommended it to me that it contained nice stories which are quite useful for sermons. He had read it for the first time; and under his advice I began to read it zealously and respectfully. I read it so often, and mastered its contents so thoroughly, as if it was a text book for some examination. The Ms. furnished no details about its author and date; nor did I possess any curiosity to know these things at that time: my mental horizon was not wide enough for such an enquiry. When we left that place after the Cāturmāsa, the Ms. was put in its box; that must be, if I remember right, during the rainy season of 1905. That is how, quite indirectly and accidentally, I came to be acquainted, during my student-life, with the Dhūrtākhyāna of Haribhadra.

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Later on, after some 8 or 10 years, as a monk of the Śvetāmbara Mūrtipūjaka Saṁpradāya, I had the good fortune of inspecting the Jaina Bhaṇḍāra at Pātan. In the meantime I studied Sanskrit and Prākrit; and my zest for perviewing the rich and varied range of Jaina literature was increasing. The Mss. on which the present edition of the Dhūrtākhyāna is based were first seen by me at this time. After studying more about the work and its authors, I desired that this work should be printed and published. When this desire occurred to me, I never dreamt, being quite aware of my ability then, that some day in the future I would have the opportunity of editing it. After some more years of study my mastery of Prākrit increased; and at the suggestion of my scholar-friend, the late lamented C. D. Dalal, the original organiser of the Gaikwad Oriental Series, I began to edit the Kumārapāla-pratibodha of Somaprabhācārya for that Series from a single palm-leaf Ms. found in the Pāṭan

Bhaṇḍāra. Since then I earnestly hoped for an opportunity to edit the Dhūrtākhyāna.

It was in 1931, at Śāntiniketana, that the idea of the **Siṅghī Jaina Granthamālā** was conceived; and along with many other Sanskrit and Prākrit works, I decided to include the Dhūrtākhyāna also in the Mālā. The Mss. of it, seen by me many years back at Pātan, were procured; and the press copy was prepared. But as my hands were fully occupied with many a book in the press, its printing could not be begun till as late as 1941. The Pātan Mss. were lying with me for years together; and when the eminent organiser of the Pātan Bhaṇḍāras, Munirāj Śrī Puṇyavijayaji, specially pressed me to return the Mss., the happy moment of beginning its printing arrived. Consequently, today I feel happy to see that I am able to present this work to the scholarly world as the **19**th volume of the Singhī Jaina Granthamālā.

My original plan was to present the Prākrit text, to give a Hindi or Gujarāti translation, and to reproduce, in an appendix, the various relevant extracts from the Mahābhārata, Rāmāyaṇa and Purāṇas. In fact, some excerpts were collected too. In the meanwhile, an old and independent Ms. of Saṅghatilaka's Sanskrit Version of the Dhūrtākhyāna also was found at Pātan; and I was tempted to include that also in this edition. When the Prākrit and Sanskrit texts were printed, I learnt that there is a Ms. of the Gujarāti Bālāvabodha of the Dhū. in the Govt. collection of Mss. deposited at the Bhandarkar Oriental Research Institute, Poona. I got the Ms. and inspected it. Finding that the study of its language would be of special importance in grasping the earlier phases of Gujarāti and western Rājasthānī, I thought it proper to put that also in this Volume. Thus we have, in this edition, the critical text of the original Prākrit Dhūrtākhyāna of Haribhadrasūri of the 8th century, then the metrical Sanskrit version of the same by Saṅghatilaka of the 15th century, and also an anonymous rendering in the Lokabhāṣā of the 16th or 17th century.

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I intended in the beginning to write an Introduction in Hindi or Gujarāti, giving some details about Haribhadra's date and the contents of this work. But when I learnt that this book was prescribed by the University of Bombay in the B. A. course for Ardhamāgadhī, I thought that the edition should contain a thorough study of the work for the benefit of students for whom it was being prescribed. With this idea in mind, I requested my learned friend Dr. A. N. Upadhye, whose study in this connection is both deep and wide, to contribute a critical essay on the Dhūrtākhyāna for this volume. In connection with his original paper on the Apabhraṁśa Dharmaparīkṣā which was submitted to the All-India Oriental Conference, Hyderabad, and of which he sent to me an advance copy, he had already made a close study of the Dhūrtākhyāna. It was very kind of him that he willingly and readily acceeded to my request. Though he was occupied with editing various important works, within a comparatively short time, he sent to me

quite an original, thorough, critical and elaborate Essay on the Dhūrtākhyāna which forms a most important and valuable part of this volume. In his learned dissertation, Dr. Upadhye has made a searching study of the different aspects of the Dhūrtākhyāna with remarkable penetration and judiciousness. I am not aware of any such substantial contribution on this subject by any other scholar.

Dr. Upadhye has not, however, discussed in his essay any details about the life, date, and works of Haribhadrasūri; he left them to me. Some twenty-five years back, the date of Haribhadrasūri had become a point for difference of opinion and dispute between European and Indian scholars. After reaching a decision in this matter, in the light of various fresh materials, especially the specific reference in the *Kuvalayamālā* of Uddyotanasūri, I presented to the First All-India Oriental Conference, Poona (1919), an essay in Sanskrit, '*Haribhadrācāryasya Samaya-nirṇayaḥ*' in which I definitely proved that Haribhadra flourished at the close of the 8th century and at the beginning of the 9th century of the Vikrama era. That great German Orientalist, the late lamented Dr. Hermann Jacobi, had discussed this topic thoroughly and with remarkable originality; and he could be looked upon as an authority on the subject. When he read my paper, with typical impartiality he relinquished his earlier view and wholly accepted my conclusion; and that was a great encouragement to me. In the Introduction to his monumental edition of the Samarāiccakahā, published in the Bibliotheca Indica, No. 169, Asiatic Society of Bengal, 1926, he has presented a valuable and learned discussion about the date, life and works of Haribhadrasūri; and therein he has accepted the date of Haribhadra proposed by me and stated the same as an indisputable fact. I am not aware of any other article than this which concisely presents the requisite details about Haribhadra: his date, life and works. The time has not come to add anything specially new; so I thought it proper to give in this Volume the relevant portion of Dr. Jacobi's Introduction of the Samarāiccakahā.

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The following Mss. have been used for the edition of Dhūrtākhyāna in Prākrit, Sanskrit and Old-Gujarāti.

Prākrit Text

A = This was procured from the Saṁgha Bhaṇḍāra of Pātan. It contains eight folios, measuring $11\frac{1}{4}$ by $4\frac{1}{4}$ inches, of thin and strong indigenous paper, and written on both sides. On each page there are 16–17 lines. The hand-writing is clear and beautiful. One inch square unwritten space is left in the centre of the page. A print of the halftone block of the last page of it is given herewith.

B = This also belongs to the Saṁgha Bhaṇḍāra at Pātan. It contains 11 folios measuring $10\frac{3}{8}$ by $4\frac{3}{8}$ inches, with 15–16 lines on each page; and its general condition is the same as that of Ms. A.

These two Mss. mention neither the name of the writer nor the date of writing. But from the general appearance, it seems that they might have been written at the close of the 16th century of the Vikrama era.

C = Besides the two above Mss., I got a modern Ms. from the Jñāna Bhaṇḍāra of Baroda. In all probability it is copied from Ms. A of Pātan, described above. The copyist has not rightly understood the old script; and he has often written ए for प, प for ए, स for म, म for स. With such mistakes the text has become quite corrupt. The readings of this Ms. were not thought to be necessary, and hence they are not recorded.

Sanskrit Text

A = This belongs to the Saṁgha Bhaṇḍāra, Pātan. It contains 7 folios. It is quite old, and perhaps belongs to the close of the 16th century of the Vikrama era. In some places it shows corrections. A print of the halftone block of its last page is given herewith.

B = It is a modern Ms. from the Baroda Bhaṇḍāra; some of its various readings are duly recorded. Perhaps due to hurry the copyist has altogether omitted the numbering of the concluding verses on the last two pages.

Gujarāti Text

A = This Ms. containing 20 folios was procured from the Vijayadharmasūri Jñāna Bhaṇḍāra, Agra. From the concluding remark, it is clear that it was written in Vikram Saṁvat 1758 by Tārācanda, the pupil of Lakṣmīcanda of the Kharatara Gaccha, at Udayapura, in Rajputana.

B = This belongs to the Govt. Collection of Poona. It contains 17 folios. No information about the copyist etc. is available. From the language, however, it looks somewhat older than A.

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In conclusion, I wish to express my sincere thanks to my loving and learned friend, Dr. A. N. Upadhye. But for his willing and friendly cooperation, it would not have been possible for me to present this edition in such an attractive and appropriate form.

CHAITRA SUKLA 13, V. S. 2000
MAHAVIRA JANMATITHI
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BHARATIYA VIDYA BHAVAN
BOMBAY

JINA VIJAYA MUNI

An appreciation and opinion of

Dr. MANOMOHAN GHOSH, M.A., Ph. D., 'Kāvyatīrtha'
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Among the many series of works on the culture of ancient and medieval India published during the last few years, the **Singhi Jain Series** occupies a very prominent place. Dealing mainly with varied Jain texts of which the general students of Indian History up till now have no clear idea but which can in many ways supplement their fragmentary knowledge of different aspects of the cultural life of pre-modern India, this series should be reckoned as one of the most important contributions to Indological studies of our times. Sixteen volumes which have been published in the series during its brief existence of thirteen years include no less than **fourteen** texts and **two** translations. It is a pleasure to see that these texts edited with great diligence and the most careful scholarship belong to varying subjects like history, biography, logic, philosophy, poetry and folk-tales etc. Acarya Sri Jinavijaya Muniji whose name is a guarantee to the worth and accuracy of any publication, be it in Sanskrit, Prakrit or Apabhramsa or similar language, is the general editor of the series and is mainly responsible for its remarkable success. Hence it is needless to discuss individually the merits of works published. Of the published works no less than seven have been edited by Muni Sri Jinavijayaji himself and among his colleagues he has wellknown and able scholars like Pandit Sukhlalji and Dr. A. N. Upadhye, who have edited some of the publications in the series.

A review of the names of more than forty works which are either in the press or under preparation for the series will convince any student of Indology of the various aspects of its worth and usefulness. The excellent printing and get up of the volumes already published very pleasantly turn our attention to the princely munificence of Sriman Bahadur Singh Singhi of Calcutta and Murshidabad (Bengal) who founded the series in memory of his late father Shri Dalchandji Singhi. The general editor as well as the founder of the series are to be very sincerely congratulated on their highly valuable publications. It is our very earnest wish that the series may continue uninterruptedly with uniform success.

4-9-43. (Sd.) Dr. Manomohan Ghosh.

HARIBHADRA'S AGE, LIFE AND WORKS

BY

Dr. HERMANN JACOBI

1. Haribhadra's Age.

The death of Haribhadra, the author of the Samarāicca-Kahā, is placed by Jaina tradition, which in this particular can be traced to the beginning of the 13th century A. D., in Vikrama saṃvat 585 or Vīra saṃvat 1055, corresponding to 529 A. D.[1] This date, however, was recognised to be wrong,[2] since Haribhadra was acquainted with the philosophy of Dharmakīrti who flourished about 650 A. D. The discussion at that time turned on the following point. Siddharṣi who finished the Upamitibhavaprapañcā Kathā on the 1st May, 906 A. D., calls, in the Pras'asti of that work, Haribhadra his *dharmabodhakaro guruḥ*. Now the question arose whether Haribhadra was actually Siddharṣi's teacher of the Sacred Law, or his *Paramparāguru;* in this investigation I took what eventually turned out the wrong side of the question.[3] Meanwhile the Jainas had been publishing a number of Haribhadra's works which were found to contain many interesting details.[4] But the evidence that finally settled the question of Haribhadra's age, was not furnished by any of his own works, but by the Kuvalayamālā, a Prākrit poem by Uddyotana, which he finished on the last day but one of the S'aka year 700,[5] equal to the 21st March, 779 A. D. In the Pras'asti of

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1 At the end of an old MS. in Jesulmer of Haribhadra's Laghukṣetrasamāsavṛtti the date of the completion of this work is given in two verses as Vikrama 585, Jyeṣṭha su-di 5, Friday, Puṣya nakṣatra; this corresponds to either Tuesday, 9th May 528 A.D., or Saturday, 28th April 529 A.D. In the first case the nakṣatra was Puṣya, in the second Punarvasu. As the week-day comes out wrong in both cases, the date must be considered spurious. The nakṣatra carries less weight, because for every day of the lunar year the choice generally lies between three nakṣatras only which may be ascertained beforehand.

2 See my edition of the Upamitibhavaprapañcā Kathā (Bibl. Ind) preface p. VIII f.

3 L. c. p. VI.

4 A full statement of all particulars about Haribhadra's works, their commentators and the latters' dates is furnished by Muni Kalyāṇavijaya in the preface (*granthakāra-paricaya*) to his edition of Haribhadra's Dharmasaṃgrahiṇī, Devendra Lālbhāī's Jainapustakoddhāra No. 42, Bombay, 1918.

5 चोद्दसीए चित्तस्स किण्हपक्खम्मि i. e. Caitra ba-di 14. This date is interesting from the point of view of the calendar. As the Caitrādi-year invariably begins with the Śuklapakṣa of Caitra, the date in question would seem to be recorded according to the *pūrṇimānta* scheme in which the dark fortnight *precedes* the bright one. But as Kielhorn (Ind. Ant. 1896 p. 271 f) has shown from dates in inscriptions that in connection with Śaka years almost always *amānta* months are used, the primā faciē interpretation of our date becomes extremely doubtful. In the year under consideration however there was an *adhika* Caitra which precedes the *nija* month; therefore in this case *adhika* Caitra ba-di 14 is the last day but one of the preceding year, if the year began with *nija* Caitra, as it ought to do, since the new moon initiating true Caitra immediately preceded by Meṣasaṃkrānti. I, therefore, believe that Swamikannu Pillai's assertion (Indian Ephemeris Vol. I, part I, p. 65), "when there is an *adhika* Caitra that begins the year", applies only to modern usage.

his work Uddyotana mentions Haribhadra as his teacher in philosophy, praising him as the author of a great many books; the latter statement puts it beyond doubt that the great Haribhadra is the person intended.[1] The first who rightly understood the passage in question and recognised its chronological bearing, was Munirāj Shrī Jinavijaya. In his article "The date of Haribhadrasūri," read at the First Oriental Conference, November 1919, Poona, and published under the title "S'rī Haribhadrācāryasya Samayanirṇayaḥ" in the Jaina Sāhitya-saṃs'odhaka Granthamālā, Poona, he discusses the whole question, examines the evidence, and puts his case in the clearest light. The following remarks are chiefly based on his paper.

We cannot make out from Uddyotana's remark whether Haribhadra was still alive or not, when it was written; some twenty or thirty years before that date, however, he must have been actually teaching Uddyotana. We may, therefore, take that epoch, say, 750 A. D. or later, as the time of his literary activity, which considering the extraordinary number of *prakaraṇas* he wrote must have extended over twenty years at least. He quotes many authors, Brahmanical, Buddhist, and Jaina; a list of them containing thirty names has been drawn up by Jinavijaya, l. c., p. 11. From among them the following may be mentioned as interesting from a chronological point of view: Dignāga, Dharmakīrti, Bhartṛhari (author of the Vākyapadīya, about 650 A. D.), and Kumārila. Haribhadra quotes, in his Vivaraṇa of the Nandīsūtra, several passages from the Cūrṇi of that Sūtra by Jinadāsagaṇi-mahattara without mentioning his name. The Cūrṇi was finished in the S'aka-year 598=677 A. D. To about the same time belongs Siddhasenadivākara whom Haribhadra quotes; for he uses, no doubt, Dharmakīrti,[2] though he does not name him. We thus see that Haribhadra quoted many of the celebrities who flourished in the century preceding his own. On the other hand he does not quote S'aṅkara who rose so high above all his contemporaries that Haribhadra could not have ignored him if he had lived at or after his time. We, therefore, conclude that the tradition of S'aṅkara's school is right, or at least not far wrong, in placing his life in 788-820 A. D. Nor does Haribhadra, as Jinavijaya states (l. c., p. 13), discuss the Māyāvāda. He knows the Advaitavāda, and refutes two or three different branches of it in his S'āstravārttāsamuccaya VIII, 1 ff,[3] but none of them can be identified with the Māyāvāda.

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1 The passage in which Haribhadra is referred to is corrupt as is shown by the metre. In the MS. of the Deccan College, the only one that seems to be available, it runs thus: सो सिद्धंतगुरु पमाणनाएण जस्स हरिभद्दो बहुग्गंथसत्थवित्थरपयडसच्चत्था ॥ Munirāj Jinavijaya has satisfactorily emended the text and supplied the missing syllables as follows: सो सिद्धंतम्मि गुरू; पमाणनाए य जस्स हरिभद्दो। बहुगन्थसत्थवित्थरपयडसमत्तसुयसच्चत्थो ॥ The first pāda is connected with the preceding verse which eulogises Uddyotana's teacher Vīrabhadra; and the following verse names his father Vaṭeśvara who was a Kṣatriya and became a Kṣamāśramaṇa. [It is interesting to note that my emendations have been lately confirmed by the readings of the Jessalmer Ms. — Jinavijaya.]

2 Dharmakīrti qualifies *pratyakṣa* as *abhrānta* (and Dharmottara expressly says *bhrāntaṃ hy anumānam* while Siddhasenadivākara in Nyāyāvatāra 5 ff claims *abhrāntatā* for *pratyakṣa* as well as *anumāna*; similarly he extends the distinction of *svārtha* and *parārtha*, which properly applies to *anumāna* only, to *pratyakṣa* also, ibidem 12 f. Apparently he thought to improve on Dharmakīrti by a wholesale generalisation of nice distinctions! He is different from Siddhasenagaṇi the author of the Tattvārtha-vṛtti, because the latter quotes ad. II 25 from Haribhadra's commentary on the Nandīsūtra, see Kalyāṇavijaya, l. c., p. 29; Haribhadra, therefore, intervenes between both Siddhasenas. It may be mentioned that the younger one quotes ad. I, 10 a verse by Ārya-Siddhasena, who may or may not be Siddhasena-divākara.

3 We should like to know more details about these early Vedānta schools than Haribhadra gives in the work quoted in the text; perhaps he may have given them in his svopajña-vṛtti to the passage in question. But the vṛtti is not available to me.

This fact is of considerable interest, since it proves that before S'aṅkara the Māyāvāda was practically unknown outside of the circles of Aupaniṣadas; for it had already been established by Gauḍapāda, the guru of S'aṅkara's guru. It is not the intrinsic value of a system, or the originality of its teachings, that secured it notoriety throughout India, unless a great author and debator takes it up, systematically developes it in every detail, and successfully upholds it against all opponents. His fame then outshines that of the original thinker whose merit was apt to be overlooked.[1]

2. Haribhadra's Life.

We know very little about Haribhadra from himself; all that he chooses to tell us is contained in the subscriptions to his numerous works. From them we collect the following information: (1) he obeyed the command of Jinabhaṭa, an ācārya of the Sitāmbaras (S'vetāmbaras); (2) he was the pupil of Ācārya Jinadatta, an ornament of the Vidyādhara kula (gaccha); (3) he was a spiritual son of the nun Yākinīmahattarā[2].

Some more facts are directly manifested by the works of Haribhadra: (4) the use, in the last verse of most of his works, of the word *viraha*, which may have reference to some event in his life; (5) his intimate knowledge not only of Jainism, but also of the teachings of the heterodox systems, evinced in his Anekāntajayapatākā and his Ṭīkā of this work, as well as by his writing a commentary on Dignāga's Nyāyapraves'a; (6) his writing a great number of works.

It goes without saying that the contemporaries of Haribhadra knew a great deal more about his life than is contained in the above six items, but it is equally true that in oral tradition sober history is apt to be gradually changed into legend, a strange mixture of facts and fiction, which we can separate from each other with some degree of plausibility only in the simplest cases. Occasionally, however, tradition has stories of an entirely fictitious kind and originally unconnected with its hero. Thus, in the case in hand, curiosity was naturally excited, by point (4), to satisfy which a tale full of miraculous and wholly incredible incidents is added in the legendary life of Haribhadra; it exceeds in length all remaining parts of the legends taken together; but no reference to it is made in the oldest accounts.

Before analysing the traditions about Haribhadra's life, I enumerate the sources from which it is known.

(*a*) A short paragraph at the end of Municandra's Ṭīkā of Haribhadra's Upades'apadāni; this Ṭīkā was finished in Vikrama Saṃvat 1174=1118 A. D.; the passage in question has been printed by Kalyāṇavijaya l. c. p. 5a and Jinavijaya l. c. p. 4, note 14.

(*b*) Eight gāthās (52-59) in Jinadatta's Gaṇadharasārdhas'ataka, written between Saṃvat 1169 and 1211=1112—1154 A. D. The text is edited in A. Weber, Verzeichniss der Sanskṛit-und Prākṛit-Handschriften, II p. 982 f.

(*c*) The ninth S'ṛṅga of Prabhācandra's Prabhāvakacarita, finished Saṃvat 1334=1278 A. D. (the name of the author is wrongly given as Candraprabha on the title of the N. S. edition, 1909).

1 Thus the Dhvani-theory also seems to have been ignored until Ānandavardhana composed the Dhvanyāloka, the commentary on the original treatise in Kārikās by an unknown author, and thereby brought this theory to such prominence, that nearly all later writers on Alaṃkāra have adopted it. I am, therefore, also persuaded that nihilistic and idealistic teachings which did exist in early Buddhism passed unnoticed by, and did not provoke the opposition, of Brahmanical philosophers until Nāgārjuna did for the Śūnyavāda and Vasubandhu for the Vijñānavāda, what long after them Śaṅkara has done for the Māyāvāda.

2 All the details stated above are given in the subscription of the Śiṣyahitā, his Ṭīkā of the Āvaśyakasūtra; in other places only one or other detail is mentioned.

(*d*) Rājas'ekhara's Prabandhakos'a, written in saṃvat 1405=1349 A. D. I know only some extracts of this work given by Kalyāṇavijaya l. c. p. 8a, 24a.

(*e*) Sumatigaṇi's Vṛtti of the Gaṇadharasārdha-s'ataka (see *b*) finished saṃvat 1295=1239 A. D., occasionally referred to by Kalyāṇavijaya. An abridgement of Sumatigaṇi's narrative is given in the Laghuvṛtti of Sarvarājagaṇi, see A. Weber, l. c. p. 988.

(*f*) Kathāvalī of Bhadres'vara, date unknown; mentioned by Jinavijaya and not otherwise known to me.

I shall now discuss some traditions about particulars of Haribhadra's life which may be regarded as substantially true.

The birth place of Haribhadra was, according to *a*, *c*, *d*, *e*, Citrakūṭa, the modern Chitor. The ancient fort on the crest of the hill[1] was the capital of Mewar from about the 7th century till 1569 when the seat of government was moved to Udaipur. Haribhadra probably lived in Chitor up to his initiation. But the scene of his later life as a monk seems to have been chiefly the neighbouring parts of Rājputānā and the kingdom of Guzerat. In that country, he became the teacher of Uddyotana[2]. Another indication of Haribhadra's activity in Guzerat is furnished by the annals of Jaina families; for according to Kalyāṇavijaya (l. c. p. 7b) they assert that Haribhadra organised the clan of the Porevals (Poruvāḍa, Prāgvāṭa) and converted them to Jainism. Now we learn from the Nemināhacariu[3] that the Poreval clan originated in S'rīmāla,[4] that a warlike member of this clan Nimaya, was induced by Vanarāja (746—806 A. D.) to settle in his new capital Aṇahillapāṭaka, and that he there erected a temple of Ṛṣabha for the Vidyādhara-gaccha. Since Haribhadra, the organiser of the Poreval clan, belonged to the Vidyādharagaccha,[5] it is likely that that clan owed some sort of allegiance to that *gaccha*, whereof the statement in the Nemināhacariu seems to furnish a proof. Although Haribhadra may have lived for the greater part of his life in Guzerat and the adjoining States of Rājputānā, yet his wanderings as a Yati probably extended to far distant parts of India. Some hints about his knowledge of India may be gathered from the Samarāiccakahā. In this regard it is significant, that he does not lay the scene of any of his tales in one of the renowned towns of the Deccan or Southern India,[6] but all towns that can be identified[7] are situated in Northern India, from Hastināpura to Tāmralipta. He evinces a more intimate acquaintance with Eastern India between Ayodhyā

1 The phrase in *e*: *S'rīcitrakūṭācalacūlānivāsino* clearly refers to the ancient town on the hill.

2 The verses 4 and 6 in the passage quoted from the Kuvalayamālā by Jinavijaya (l. c. p. 15) prove that Uddyotana belonged to a line of yatis that flourished in Guzerat.

3 See my edition of the 'Sanatkumāracaritam' in the Abhandlungen der Bayerischen Akademie der Wissenschaften, Munchen, 1921, p. 152, der Bayerischen Arademie der Wissenschaften, Munchen, 192 1, p. 152, VIII-V, and the additional note on p. VI ib.

4 The modern Bhīnmāl in the extreme south of Mārvāḍ. Uddyotanasūri names the town Siribhillamāla. It was the capital of Guzerat before the foundation of Aṇahillapāṭaka by Vanarāja, the first of the Cāpotkaṭa or Cāvaḍā kings.

5 For he calls his teacher Jinadatta an ornament of the Vidyādharagaccha. According to the Harshanandanagaṇi (1616 A. D.) he was a member of Vṛddhagaccha, see Kalyāṇavijaya. l. c. p. 11b.

6 The cause of his want of acquaintance with Peninsular India was probably the circumstance that in his time there were few, if any, Śvetāmbara communities south of the Taptī.

7 Those in the fabulous country of Aparavideha, of course, do not concern us.

and Campā; in these countries Buddhism was still flourishing, and it is, therefore, possible that Haribhadra there acquired his accurate knowledge of Buddhist philosophy, especially as taught by Dignāga and Dharmakīrti.

That Haribhadra was a *Brahman* by caste is stated in *e*[1] and implied in *c*, where he is said to have been the purohita of King Jitāri.[2] Though there is no such statement in *a* and *b*, I have no doubt that it is true. For the learning peculiar to Haribhadra, apart from his comprehensive knowledge of Jaina Lore, is of such a kind as was natural with a *Brahman*, but quite exceptional in any other case, before Jain literature had received a new impulse from brahmanical science. Municandra (*e*) truly describes Haribhadra as one 'who had studied the eight grammarians, and was the leader of those whose understanding is hardened by the discussions connected with all philosophical systems.' It is chiefly due to Haribhadra, as will be explained in the next paragraph, that Sanskrit became the learned language of the S'vetāmbaras and replaced Prākrit in several departments of their literature; he would, however, not have had this influence unless he was a perfect master of Sanskrit, an accomplishment which required the customary training of the *Brahman*. And as regards his mastery in philosophical discussion conducted in Sanskrit it is such that his Anekāntajayapatākā with Ṭikā favourably compares with any philosophical work of the same age.[3] It may be added that the story of Haribhadra's conversion, the main features of which are already contained in our oldest source (*a*), points also to the same conclusion, that he was a *Brahman* by caste.

Haribhadra by acknowledging the nun Yākinī as his spiritual mother (*dharmato Yākinīmahattarāsūnu*) unmistakably ascribes to her his conversion to the 'true faith', which may be regarded as a second birth. How his conversion was brought about, has been recorded by tradition which, in this regard, is probably substantially trustworthy. I shall first give an abstract of the narrative about this part of Haribhadra's life in the Prabhāvaka-carita (IX, V. 4-47), and discuss it afterwards.

Haribhadra was purohita of King Jitāri in the town of Citrakūṭa. He was so proud of his knowledge, that he proclaimed that he would become the pupil of anyone whose proposition he could not understand, and this vow was engraved on a golden plate he wore on his belly (11). Once a *mast* elephant having got loose and causing great havoc in the streets, Haribhadra fled before him and made his escape by climbing on a Jain temple. Thence he perceived the image of a Tīrthakara whom he derided in a 'sloka (*vapur eva tavā'caṣte*, etc.) (18). On the next day when he went home about midnight, he heard an old nun reciting a gāthā[4] (*cakkidugaṃ Haripaṇagaṃ*, etc.), which utterly baffled his understanding. He asked her to explain its meaning, but she referred him to her *guru* (27). So he went to see him on the next morning. Passing on his way by the same temple he pronounced the same s'loka (*vapur eva tavā'caṣṭe*) changing one word so that it redounded to a praise of Jina. There he saw Jinabhaṭasūri who promised to teach him after he had been initiated. Haribhadra consented, and acknowledged *mahattarā* Jākinī as his

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1 Kalyāṇavijaya l. c. p. 5*a*, note.

2 Apparently a fictitious name standing for Jitaśatru, the usual name of the king in countless legends and stories of the Jainas, but never met with, as far as I know, in any historical document, inscription etc. The name is absent in the list of Guhila kings of Mewāḍ, see Mabel Duff, Chronology of India p. 282.

3 It is true that the Buddhists possessed many other older works of a similar description but the Buddhists had come into contact with Brahminical schools of philosophy at a much earlier time, and many of their great writers have notoriously been *Brahmans* by caste.

4 This gāthā occurs in the Āvaśyakaniryukti.

spiritual mother (42). He became so well versed in the sacred Lore of the Jainas, and his conduct was such that the *guru* appointed him his successor. Thus Haribhadra became a *Yugapradhāna* (47).

Now all essential points in this account are confirmed by Municandra in the short passage[1] referred to above, with the exception of the incident of the *mast* elephant (v. 12–18) and, as said before, of his being the purohita of King Jitāri. There the same gāthā and the s'loka are mentioned and the name of the guru is given as Jinabhadra[2] apparently by mistake for Jinabhaṭa; some minor details which may be regarded as embellishments, are omitted. It is, therefore, clear that the tradition, on the whole, is old, and as there is nothing extravagant or incredible in it, we may regard it as coming very near the truth.

It remains to mention a curious notice in the Gaṇadharasārdhas'ataka v. 5f: 'Some, misled by the similarity of the name, have erroneously asserted that Haribhadra was initiated and instructed by the Caityavāsins.' The Caityavāsins were those monks who abode in temples, while their opponents advocated the *vasatinivāsa*, i. e. the dwelling in the houses of laymen (*paragṛha*). Both sections seem to have coexisted for some time and no separation to have taken place; S'īlāṅka[3] is said to have been a Caityavāsin. But in the end the *Caityavāsa* seems to have become discredited, and Jines'varasūri, the founder of the Kharataragaccha in Saṃvat 1080 = 1024 A. D., established the *vasatinivāsa*, at least for his sect.

It is just what might be expected that at a time when the enmity between those two sections, or rather sects, was at its height, the *Caityavāsins* should have claimed the famous Haribhadra for one of their own, and their opponents should have repudiated their claim as null and void; but it is equally certain that if at Haribhadra's time the mode of the monks' lodging had already become an important point of controversy, there would have been no occasion to doubt which side of the question he espoused. The descriptions of monastic life in the Samarāicca Kahā illustrate the practice of monks in his days, or at least one he would approve of; according to it monks put up stay in a park near the town, where they were visited by the faithful and the curious. It is not said explicitly that they lodged there in a temple, but it seems to be excluded that Haribhadra supposed them to lodge in houses belonging to, or furnished by, laymen.

3. Haribhadra's Works.

Haribhadra's fame as a *yugapradhāna* chiefly rests on his literary activity for the sake of Jainism; he is one of the most fertile authors in Jaina Literature as regards not only the number of the works he wrote, but also the diversity of the subjects he treated. Jinavijaya (l. c. p. 3) enumerates 26 works of H. as the most renowned ones, of which 20 have been edited and Kalyāṇavijaya (l. c. p. 13a–19a) has drawn up a list of all his works, actually

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1 With it agrees the very short notice in the Laghuvṛtti of the Gaṇadharasārdhaśataka v. 56 p. vi. It mentions besides the golden plate worn by H. on his belly.

2 The same form of the name is given in the Laghuvṛtti mentioned in the last note.

3 In the Laghuvṛtti v. 60. According to that source and to the Paṭṭāvalī of the Kharataragaccha Śīlāṅka was a successor of Haribhadra; but that is impossible, since the date of his Ācārāṅgaṭīkā is said to be Śaka 798 = 872 A. D. or more than a century later than Haribhadra. According to the same source Śīlāṅka's successor was Uddyotanasūri, whose successor was Vardhamānasūri, the teacher and predecessor of Jineśvarasūri. These statements are, no doubt, arbitrary and entirely wrong, for Uddyotanasūri who wrote his great poem in 779 A. D., cannot have been removed by one teacher only from Jinendrasūri, who flourished more than two centuries later. Apparently there was no solid, if any, tradition concerning the period which preceded the foundation of the Kharataragaccha.

preserved or known from quotations only; his list contains 88 entries. Great as this number is, still it would be but a small fraction of the total of his writings if tradition might be credited, which ascribes to him the composition of 1, 400 *prakaraṇas.*[1] This tradition is found already in our oldest sources of H.'s life (*a* and *b*), and it can be traced further back to 1068 A. D., being contained in Abhayadeva's Ṭikā on H.'s Pañcās'aka finished in that year. Now it is altogether incredible that the Jainas should have been so extremely careless in handing down the works of their famous author that a few centuries after his death even the titles of the great majority of them should have been forgotten, seeing that two works which he left unfinished, viz., Tattvārtha-laghuvṛtti and Piṇḍa-niryukti have nevertheless been preserved. Unless, therefore, the number 1,400 be a mere hyperbole without any special meaning, we must assume that in this connection *prakaraṇa* does not denote as usually a separate systematic treatise, but is used in a more restricted sense so that the Pañcā'saka contains 50 *prakaraṇas,* Aṣṭaka 32, Ṣoḍas'aka 16, etc., but on what principle in other cases his books were split into a great number of *prakaraṇas* it is impossible to say.

Haribhadra wrote in Sanskrit and Prākrit both in verse and in prose, mostly of course in illustration of Jaina doctrines. Two sides of his literary activity deserve special notice, his commenting on canonical works in Sanskrit, and his discussing with an intimate knowledge, the doctrines of Brahmans and Buddhists.

The old commentaries on the canonical books, the Niryuktis, Cūrṇis and old Bhāṣyas were written in Prākrit throughout.[1] As already mentioned (above p. iii) Jinadāsagaṇi's Cūrṇi on the Nandisūtra was finished in 677 A, D., it is, of course, written in Prākrit. Haribhadra composed a commentary on the same Sūtra, making use of the work of his predecessor; but he wrote it in Sanskrit, as well as his remaining commentaries on Sūtras. As we know of no older Sanskrit commentary on any Sūtra in S'vetāmbara Literature, it is very probable that the innovation was due to Haribhadra; at least the new practice was firmly established by him, though it was further developed in the sequel. For according to Prof. Leumann (l. c. p. 582) Haribhadra commented on the text in Sanskrit but retained the kathānakas and certain other parts of the Cūrṇi in the original Prākrit; while S'īlānka who flourished more than a century later, translates such passages also into Sanskrit.

Haribhadra is emphatically the author of *prakaraṇas* in the technical meaning of the word; a *prakaraṇa* is a systematic treatise in which the subject is exposed in a scientific form, unlike the unsystematic, either diffuse or episodical, treatment of subjects in canonical books; it may be in Prākrit, but as a rule it is in Sanskrit. This way of writing originated, of course, with the Brahmans in whose literature the models of it are to be found. The first instance of it in Jaina Literature is Umāsvāti's (or Umāsvāmin's) Tattvārthādhigamasūtra, which is claimed as their own by both S'vetāmbaras and Digambaras. The early literature of the latter, who do not recognise the existent Siddhānta, consists largely in the *prakaraṇas* both in Prākrit and Sanskrit. But the first undoubtedly S'vetāmbara author of *prakaraṇas* some of whose works have come down to us, is Siddhasena-divākara. Haribhadra, who is removed from him, as shown above p. x., by two or three generations at the utmost, raised this branch of S'vetāmbara Literature to a high degree of perfection. Though a few of these books of his are in Prākrit, the majority of them are in Sanskrit; they contain besides an exposition of the Jaina tenets, concise information about, and discussions or refutations of, the doctrines of opposite schools, Brahmanical and Buddhist. In this connection one of Haribhadra's works, though not a *prakaraṇa,* has a peculiar interest, viz, his commentary on Dignāga's Nyāyapraves'a. Siddhasena-divākara had written a Nyāyāvatāra which unmistak-

1 Rājaśekhara (1349 A. D.) assigns him 1440 pr. and four writers (between the 15th and 18th century) 1444 pr. see Kalyāṇavijaya, l. c. p. 115 12a.

2 See Professor Leumann's learned paper on Daśavaikālikasūtra and Niryukti; Z. D. M. G., Vol 46, p. 581 ff.

ably presupposes Dharmakīrti's Nyāyabindu[1] apparently intending to provide the Jainas with a manual of Logics. But it is decidedly inferior to the masterly work of Dharmakīrti which it was designed to supersede; nor had it any lasting success. Haribhadra, however, instead of attempting to find a logical school of the Jainas, induced them, by commenting on Dignāga, to study the original works of Buddhist Logicians. He apparently appreciated their paramount importance, though he controverted, at great length, some logical propositions of Dharmakīrti in his Anekāntajayapatākā. The interest of the Jainas in Buddhist Logics continued long after his time; we owe to it the preservation of Dharmakīrti's Nyāyabindu and Dharmottara's Nyāyabinduṭīkā in the original Sanskrit; for the oldest manuscripts of these works and of a fragment of a commentary on the latter come from Jaina bhaṇḍārs.

The endeavours of great teachers like Siddhasena-divākara and Haribhadra to raise the S'vetāmbaras to the high level of Indian mental culture were brought to their conclusion by Hemacandra who provided them with admirable text books of the principal Indian sciences besides such standard works as more directly concerned their own creed. Thus the S'vetāmbaras, who for many centuries seem to have remained in a comparative obscurity as an exclusive sect, emerged to notoriety, probably about the seventh century, till at last they became, in Guzerat and the adjoining countries, the most influential religious community, and could even, under Kumārapāla, be called the established church of the kingdom.

But to return to the works of Haribhadra, it remains to be noticed that he usually employs, in the last verse of them, the word *viraha* which is known as his "mark". Kalyāṇavijaya (l. c. p, 20a ff) quotes in full the passages where this mark occurs. As exceptions he mentions (p. 12b.) the commentaries on the Das'avaikālika, Āvas'yaka Prajñāpanā-sūtras, 'etc.' and Samarādityakathā, Ṣaḍdars'anasamuccaya, Lokatattvanirṇaya 'etc.' It is, however, doubtful, whether the Samarādityakathā is an exception to the rule, since three Mss. read the word *viraha* in the last verse. (See the footnote to the passage in question). According to the legend the 'mark' *viraha* refers to Haribhadra's loss of his nephews and pupils Haṃsa and Paramahaṃsa whom, however, he does not mention anywhere in his writings as far as I know. There may be some truth in this report; but out of the simple fact, if fact it was, there grew a long story full of miraculous incidents, which as I have already said above, forms the greater part of the legendary life of Haribhadra. I subjoin an abstract of it as given in the Prabhāvakacarita. (IX 48-206).

His sister's sons Haṃsa and Paramahaṃsa, who had left their father's house in disgust, became his pupils and were instructed by him in logic. They desired to go to a Buddhist town in order to learn their S'āstra, but Haribhadra foreseeing some disaster entreated them not to go; nevertheless they insisted on it and went, in disguise, to the Buddhist town, where they were instructed by a Buddhist muni. Having learnt the objection raised by the Buddhists against Jainism, they wrote a clever refutation of them on some leaves. A blast of wind carried the leaves away and they were brought to the Buddhist muni, who thus became aware of the presence of some Jaina Yati amongst his pupils. In order to find him out, he had the image of a Jina placed on the gateway so that all must trample on it on entering. But the two brothers painted with chalk the sacred thread on the breast of the image, and then they were not afraid to put their feet on it. Now the Buddhist muni employed another trick. All pupils were confined in an upper room and watches were placed with them; and when they were asleep he caused a number of jars to be rolled down from the upper storey. The sleepers started up in terror and invoked their *iṣṭadevatās*. The two brothers invoking the Jina, were thus found out; but they took a couple of umbrellas and spreading them jumped out of the window. They reached the ground without hurt or injury and fled at great speed. Buddhist soldiers pursued them. When they were approaching them,

1 See above p. III note 1.

Haṃsa advised his brother to take refuge with Sūrapāla, king of a nearby town, who would give him protection; he then fought his enemies of whom he killed a great many, but at last he fell and died. (94.). Paramahaṃsa went to Sūrapāla who granted him his protection. Soon after the host of pursuers arrived and demanded the delivery of their enemy. The king, however, did not give up his protegè, but proposed that a disputation should be held, and if their speaker should vanquish him, he might do with him as is proper in such cases. The Buddhist agreed under the condition that their opponent should remain behind a curtain, because they would not look at the face of one so infamous. The ensuing disputation was conducted, on the side of the Buddhists, by their S'āsanadevatā, who was invisible and spoke from the mouth of a pitcher. When the disputation had gone on for some days Paramahaṃsa despaired and invoked Ambā, the S'āsanadevatā of his gaṇa. She told him, who had, all the time, spoken against him, and advised him how to act in the disputation. He was thus enabled to reduce his opponents to silence; then lifting the curtain he smashed the pitcher and charged the opponent with fraudulent behaviour. The king, conscious of the sinister intention of the Buddhists, said to them. 'he who after vanquishing me in battle will take hold of him, may do so without fault.' Then he gave Paramahaṃsa a wink, who guessing his meaning fled as quick as possible; he was, however, closely pursued by horsemen whom he eluded by the following trick. Seeing a washerman at work he persuaded him to get away as a sudden attack was coming[1], and he himself resumed his work. When a horsemen enquired of him whether he had seen someone on that road, he pointed out the washerman at a great distance. The soldiers made the washerman prisoner and then returned. Paramahaṃsa having thus put off his pursuers proceeded in his journey and after a few days reached Citrakūṭa where he met Haribhadra. He told him what he and Haṃsa had done; but when he had related his brother's death, he was so overcome with grief that his heart burst and died. (122). Haribhadra was deeply afflicted by the loss of his nephews and pupils. He conceived an intense hatred of the Buddhists and resolved to destroy them. (133). He went to Sūrapāla and told him his intention. Confident that Haribhadra would vanquish his opponents the King sent a messenger to the town of the Buddhists and persuaded their leader to sign a contract making it binding on him who should be vanquished in disputation, to plunge into a cauldron filled with boiling oil. (157.). The ensuing disputation turned on the Buddhist proposition of the impermanence of everything existent. Not being able to answer Haribhadra's arguments, the Buddhists had to undergo the punishment agreed upon. Some more Buddhist disputants suffered the same death. (168). The Buddhists reviled the Goddess Tārā for having caused their defeat by deserting them; but the goddess explained that it was the just punishment for their having killed Haṃsa and Paramahaṃsa. (179).

Jinabhaṭa, who had heard of Haribhadra's cruel revenge, sent him, through two bhikṣus, the three gāthās which contain the argument of the Samarādityakathā (see p. 6, l. 2 ff). Haribhadra guessed his meaning; just as Agnis'arman's hatred had lasted through nine births, so his enmity towards the Buddhists would have the most disastrous consequences for him. He, therefore, took leave of the king and went to his *guru*; full of contrition he asked his forgiveness and did severe penance as ordered by him. (196). The goddess Ambā rebuked him for still grieving at his bereavement; it was due to his Karma that he left no successors in his line of teachers; his books would stand in their stead. (203). He composed the Samarādityakathā and according to the three gāthās sent him by his *guru*, and wrote 1,400 *prakaraṇas*; they all exhibit the mark *viraha* in remembrance of his two nephews. (206).

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1 The text is corrupt in this place. A similar situation described in Parisiṣṭa Parvan, 275ff.

The narrative in the Prabhāvakacarita is written to say the least, in a most unconventional style of poetry, rendered frequently unintelligible by the bad preservation of the text. It seems to be based on a popular story, perhaps on a kind of Rās. We are acquainted with another version of the same subject, similar on the whole but differing in many details, from an abstract, or rather skeleton of an abstract in Rājas'ekhara's Kathākos'a (1350 A. D.), the greater part of which has been given by Kalyāṇavijaya (l. c. p. 8b.). According to this account:

Haṃsa and Paramahaṃsa made three strokes on the throat of the image of Jina, thereby changing it into one of Buddha. But remarking that the Buddhist *guru* regarded them with suspicion they pretended to be ill and escaped taking with them a Buddhist relic (*kapālikā* or *karparikā*). To recover the relic the king sent a troop of soldiers after them; but as H. and P. were *sahasrayodhins*[1], they defeated them. Now the king despatched a large army, with which H. fought, while P. fled with the relic. H. was at last overcome by the great number of his enemies, who cut off his head and brought it to the King. But the *guru* insisted on recovering the relic. Therefore soldiers went in search of Paramahaṃsa. They discovered him sleeping before the walls of Citrakūṭa the gates of which were closed, and cut off his head. Haribhadra finding the corpse of his pupil and nephew, fell into a tremendous rage. He filled cauldrons with boiling oil and attracted by charm 1,440 Bauddhas through the air to be made a sacrifice of.[2] His guru sent him the three gāthās. Haribhadra's wrath was appeased, and he composed 1,440 granthas in atonement of his passion and sins.

A comparison of this version of the story with the preceding one is of interest for those who investigate the growth of popular tales; but a critical inquirer, will, no doubt, reject both alike as sources for the history of Haribhadra's life. Even that he had two nephews and pupils named Haṃsa and Paramahaṃsa who perished in an attempt at learning by stealth the doctrines of the Buddhists, statements which form the foundation of the legend and are by no means incredible in themselves, must be accepted with the utmost reserve. The legendary account of the circumstances which led to Haribhadra's composing the Samarāiccakahā will be discussed in the next paragraph.

The rest of the account in the Prabhavākacarita contains some details not un worthy of remark. I, therefore, add an abstract of the concluding part of the 9th s'ṛṅga of that work (v. 206-221).

Haribhadra diverted the layman Kārpāsika from his partiality for the Bhārata and Itihāsa by telling him the five stories of rogues[3] (211), and won him over to the Jaina faith. He ordered him to make an edition of his works and to distribute them among the yatis (217). He caused other people to construct 84 temples on one platform (*ekapīṭhe*), 218. He also produced the Mahānis'ithasūtra from a decaying manuscript, (219). Ending his life by *anas'ana* he ascended to heaven (221).

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1 There is an allusion to their *dṛṣṭimelāpaka* preceding the combat, the meaning of which is not clear.

2 This particular is apparently an adaptation of Janamejaya's snake-sacrifice in Mahābhārata, I, adhy. 51ff.

3 This apparently refers to his Prākrit Kāvya Dhūrtākhyānam.

THE DHŪRTĀKHYĀNA: A CRITICAL STUDY

BY

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1. The Prākrit Text

THE DHŪRTĀKHYĀNA of Haribhadrasūri, whose career is to be assigned to the middle of 8th century A. D.,[1] is a typical literary work that has a special significance in Indian literature. It had already attracted the attention of E. Leumann some forty years back; and it is through him that N. Mironow could refer to some parallel stories in his dissertation[2] on the Dharmaparīkṣā of Amitagati. Some Gujarāti and Hindī renderings of Dhū. have appeared in India, but they were primarily concerned with the contents and not with the Prākrit text of that work.

This unique work, in Prākrit, is now brought out for the first time in this Singhi Jain Series having been critically edited by Ācārya Śrī Jinavijayji. Its Sanskrit version by Saṅghatilaka and an Old-Gujarāti prose rendering by an unknown writer have also been included in this edition to facilitate its comparative study.

The Prākrit text, presented here, is based on three MSS., A, B, and C.[3] They do not bear any dates, but A and B, as described by the learned editor in his Preface, look quite old; and they may be assigned to 16th century A. D. C is quite modern and just a copy of A prepared by an inexperienced scribe; consequently the readings of C are not noted. A and B are sufficiently independent and do show some variants noted in the foot-notes. Confusion in numbering the verses is seen in both. B looks not only older but is also more accurate than A. The MS. A shows necessarily *y-śruti* for the *udvṛtta* vowel (as I surmise, irrespective of the preceding vowel); while B very often puts *a* (or *ā*) for the lost consonant: this possibly means that B is following the more strict rule about *y-śruti* specified by Hemacandra in his Commentary,[4] and its so-called accuracy perhaps betrays the hand of some revisionist or copyist possessing a thorough mastery over Hemacandra's Prākrit grammar.

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1 Jinavijayaji: *Jaina Sāhitya Saṁśodhaka*, vol. I, i, pp. 21–58; Jacobi: Samarāiccakahā, B. I., No. 169, Calcutta 1926, Intro.

2 Die Dharmaparīkṣā des Amitagati, Leipzig 1903.

3 For their description, see elsewhere.

4 See Siddha–Hemacandra, VIII. i. 180.

These two MSS., A and B, do not show any recensions as such. If B omits a verse (V. 26) and A repeats some line (V. 47), this is due just to scribal lapse. The concluding verse (V. 125) cannot belong to Haribhadra. His composition ends with V. 124 which mentions *bhava-viraha*, Haribhadra's distinguishing mark; and the contents of the following verse do betray that it is composed by some zealous follower of Haribhadra. Certain portions of the Prākrit text are not specifically covered by the Sanskrit (III. 83*b*, 84; V. 115–18) and Gujarāti versions (III. 83–84; V. 111) which closely follow it; but looking to the context etc., this cannot be a conclusive proof to suspect those portions as later additions in Haribhadra's text.

At the kind request of Ācārya Śrī Jinavijayji, I have attempted below a study of this important literary work. Before subjecting its different aspects to a critical scrutiny, it would be proper to give a short outline of the stories occurring in this work.

2. Summary of the Contents

I

Adjacent to the prosperous town of Ujjainī, there was a fine park of luxuriant vegetation with a garden-house. During their wanderings there arrived hundreds of confirmed rogues who had acquired specific proficiency in the tricks of their trade. They had five leaders: Mūlaśrī, Kaṇḍarīka, Elāṣāḍha, Śaśa and Khaṇḍapāṇā.[1] Every one of the first four had five hundred male cheats and Khaṇḍapāṇā had an equal number of female cheats, as their retinue. Mūlaśrī was their foremost chief. During the height of rainy season, when it was heavily pouring all over the week and when it was not possible to move about, all the rogues, shivering and hungry, began to deliberate as to who would give them a feast for the day. Mūladeva[2] stipulated thus: 'Every one should address the chamber of cheats about what one had heard or experienced; and he who proves it to be an incredible lie should give food and drink to the gathering of rogues. But he who confirms the same by quoting parallels from various scriptures like the Purāṇa, Bhārata and Rāmāyaṇa and convinces the audience, is not to give anything; and he would be made the lord of rogues.' They all agreed to this and requested Mūladeva to narrate his experience (I. 1–16).

Mūladeva said: "I shall tell you what I experienced as a youth. Yearning for prosperity, I went to the abode of Īśvara to receive the stream of Gaṅgā on my head. As I was travelling with a gourd-kettle and umbrella in hand, a mad wild-elephant rushed at me like a moving mountain. I trembled with fear; I saw no shelter and escape; so I lept into the gourd-kettle that my life might be saved. The elephant was infuriated and followed me into the gourd-kettle where I deceived it by hide-and-seek for a period of six months.

1 For the convenience of general readers I have given the names in Sanskrit, though some of them appear to be un-Sanskritic in origin.

2 Mūladeva and Mūlaśrī are alternative names.

At last I escaped through the spout of the gourd-kettle; but when the elephant also followed me, its tail-hair was caught in the spout-hole. I approached, however, the ocean-like river Gaṅgā, crossed the rushing stream, and reached the abode of Īśvara. Standing hunger and thirst, I received the stream of Gaṅgā on my head for six months. Thence I came to Ujjainī and met you all here. If you accept all this as true, confirm it by evidence; if you think this to be a lie, well, give us a feast." Kaṇḍarīka observed that one who has read Bhārata, Purāṇas and Rāmāyaṇa would not call this a lie (I. 17–34).

Kaṇḍarīka continued: "What we hear in the Bhārata and Purāṇa is reliable, therefore your experience also is true. 1) It is said that the Vipras are born from the mouth, the Kṣatriyas from the arms, Vaiśyas from the thighs and Śūdras from the feet of Brahman: that means the entire population could be accommodated in Brahman's body. 2) Umā could lead a married life with Īśvara whose male organ could not be measured even by Brahman and Viṣṇu. 3) The saint Vyāsa has narrated thus in the Bhārata: 'The chief queen of Virāṭa king had no progeny. She propitiated a certain saint who asked her to go to the bamboo-bower and eat the dish whereby she would have one hundred children. She did so and went home. After some time there arrived the saint Gāgali[1] and sat practising austerities under the bamboo-grove. He glanced passionately at the nude nymphs bathing in the lake; and out of his first drop of semen there was born Kīcaka, as mighty as elephant. Thus were generated one hundred Kīcakas who were all first accommodated in bamboos and who were later received by the queen.' 4) Gaṅgā was deluded by Hara in his matted hair for one thousand years. 5) Viṣṇu, the creator of the world, was practising penance on the bed of ocean; the lotus-seated Brahman, with staff and gourd in hand, came out of the navel of Viṣṇu, but the lotus was caught stuck there. 6) It is narrated in the Bhārata that Brahman began practising penance for thousand years; and the jealous gods wanted to frustrate his efforts. Indra counselled thus: 'Woman has been a mighty temptress, and none except Mahāvīra could stand the arrows of Madana. Seeing the limbs of Umā, Paśupati became passionate even at the sacred hour of marriage; and Droṇācārya was generated from the semen-drop fallen in a pot. Similarly eminent personalities like Gautama, Vasiṣṭha,[2] Pārāśara, Jamadagni, Kāśyapa, Agastya, Indra, Hara, Hari, etc. are all victims of cupid. So Tilottamā should be sent to tempt Brahman; and thus his penance would be destroyed.' Accordingly Tilottamā approached Brahman in a beautiful dress and began to dance before him like a Campaka flower. When Brahman began to gaze at her, she stood dancing by his right side. With a passionate craze for her Brahman developed four faces, as she shifted herself in different directions. When she jumped up, he had on his head a fifth face; but it was plucked by Rudra. Brahman was very much irritated and infuriated. From the drop

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1 Gāgali perhaps stands for Garga.

2 I have normalised these names according to the popular usage.

of perspiration on his forehead was born Svedakuṇḍalin[1] who, at Brahman's order, overthrew Śaṁkara (=Rudra=Īśvara=Hara) who ran to Viṣṇu for alms while the latter was practising penance in the Badarikāśrama. Viṣṇu opened the vein on his forehead, but the skull of Brahman, which Īśvara held, could not be filled. When Īśvara dipped his finger in the blood, a man Raktakuṇḍalin by name, was generated. At Rudra's behest Raktakuṇḍalin fought against Svedakuṇḍalin. Their long battle was declared drawn by the gods; one was given in charge of the Sun and the other in charge of Indra so that they might continue their fight in the Bhārata war. When the Sun was enamoured by Kuntī's beauty and cohabited with her, Karṇa was conceived by her and delivered through the ear. 7) It has been narrated in the Rāmāyaṇa that Pavanasuta, a monkey, crossed the ocean by his arms at the order of Rāghava and reached Laṅkā. 8) For the benefit of the world, Gaṅgā was invited from the heaven by gods; and her stream was received on the head by Īśvara for thousands of years.

If the above events are acceptable, then that you were accommodated with the elephant in the gourd-kettle (Nos. 1–3)[2], that you deluded it for six months (No. 4), that its tail-hair was stuck in the spout (No. 5), that you could escape through the spout (No. 6), that you crossed Gaṅgā (No. 7), and that you received her stream on your head (No. 8) are all quite true. You are a good man endowed with wisdom and fame." (I. 35–93).

II

Being requested by Mūlaśrī, Kaṇḍarīka began to narrate his experiences: "Naughty as I was in my boyhood, my parents drove me out of the house. I reached a rich village on the frontier. There a Yakṣa, Kamaladala by name, lived under the Vaṭa tree; he possessed miraculous powers; and he bestowed boons on women. A fair was held in his honour, and people gathered together in gallant dress. I joined the fair, paid respects to the deity, and attended the horse-play. All of a sudden there was an attack from a well-equipped party of robbers; consequently one and all from the fair, even the horses, entered into a cucumber; the sports continued therein; and the party of robbers returned saying that the village had disappeared. There arrived a flock of animals; a goat swallowed that cucumber; a boa gulped that goat; and a crane flew up to the top of the Vaṭa tree, after eating up the boa. A king was camping under that tree. Mistaking the crane's leg for a banyan-shoot, a mad elephant was tied to it by the driver. When the crane took up its leg, the elephant was lifted up; and the driver raised a cry that some one snatched away his animal. Skilled archers rushed forth and shot the crane

1 Both Sanskrit and Gujarāti Texts read Sita– or Śveta-kuṇḍalin which has no etymological justification. *S'veta* or *sita* is being used to balance against *rakta*, but we have to remember that one is born from *sveda* and the other from *rakta*.

2 In round brackets are given the numbers of legends, noted above, in the light of which particular remarks are said to be true.

dead. It fell lifeless on the earth like a mountain-peak. At the king's order, its stomach was opened; and vivisection was continued on the inner contents, till at last all the people, horses, etc. came out like a swarm of moths from a nest. They went to their respective places, and I went home. I have myself experienced all this; well, if you disbelieve, give us a feast." (II. 1–25).

Elāṣāḍha, who had studied Purāṇa, Bhārata, etc., at once said that whatever Kaṇḍarīka described was quite believable without any doubt. He continued to confirm the same: "1) According to the Viṣṇupurāṇa, in the beginning, when the five elements had not come into existence, there was the extensive ocean on the waves of which rolled an egg for a long time. It broke into two halves; and out of one half came this earth. Thus all the living beings, gods, men, beasts, etc. were found accommodated in that egg. 2) In the Araṇya-parvan, Mārkaṇḍeya has narrated his experience to Dharmaputra thus: 'At the time of universal deluge, when there was water everywhere and the world was devoid of living habitation, an extensive and lofty Vaṭa tree was seen. A handsome boy was seated on a bed which was spread on its branches. The saint Mārkaṇḍeya stretched his arms to receive the boy[1] lest he might succumb to the floods. He visualised in the stomach of that boy the whole world with its mountains and forests. He entered the stomach and dwelt there for one thousand years, but could not reach its end: so he came out at last. Thus a child's stomach could contain the whole world.' 3) Devakī's waist was so slender that it could be caught in a fist; still Keśava dwelt in her womb; and his stomach contained the earth with its mountains, forests, etc. 4) Without being suffocated to death, all the people on the earth lived comfortably in the stomach of Vāsudeva and continued their activities such as agriculture, trade, battle, festivals, etc. There is no doubt that the world was contained in Keśava's stomach. Once Brahman claimed that he is the creator (*kartā*), because the four Varṇas emerged from his mouth, arms, thighs and feet; but Keśava retorted that his claim was ridiculous and that he (Brahman) was as good as his boy. Keśava continued that the earth and sky formed the cavity, the mountains his jaws and the ocean his tongue; if necessary, Brahman should enter his stomach and see that the whole world was there. Keśava further added that Brahman was ungratefully talking thus when he too was born from his navel. 5) At the time of Draupadī's self-choice, it is reported that the mighty bow of Drupada was presided over by deities. Drupada announced that he who strung his bow and shot the specified target would win the hand of Draupadī. Many kings failed to string it. That mighty Śiśupāla[2] was nearly successful, but Kṛṣṇa frustrated his attempt by putting into the bow some additional weight in the form of elephants, mountains, planets, etc. The bow was so heavy that even the earth could not bear the load. Arjuna, however, took the aid of Bhīma's palm for its support, ably strung the bow, and successfully hit the target.

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1 If we read *risiṇo*, then it would mean that the boy received that saint.

2 The text reads Śaśipāla.

Draupadī was given to him in marriage. Thus the bow could contain mountains, planets, etc. 6) We hear in the Rāmāyaṇa that Jaṭāyu, the vulture, fought with his wings against Rāvaṇa who cut his wings in the fight; and when Jaṭāyu fell on the ground, he appeared as big as Mandara mountain. Sītā blessed him that his wings would be restored after meeting the messenger of Rāma. Hanumat was sent by Rāma in search of Sītā; and he mistook for a mountain that body of Jāṭāyu who gave him the necessary information about her. Jaṭāyu got the wings and flew to the heaven. So it means that a vulture can be as big as the Mandara mountain.

If the above events are true, then quite reliable are the incidents that the whole village could be accommodated in a cucumber (Nos. 1-3), that all the people could come out of it with their lives safe (No. 4), that a crane could contain all that (No. 5), and that there could be a big crane of that description (No. 6)." (II. 26-75).

III

Elāṣāḍha narrated his experiences thus: "In my youth, greedy as I was, I pursued the fad of metallic transmutation and wandered everywhere in search of the specific juice, etc. On getting the information, I travelled a long distance with steps covering hundred Yojanas, lifted a huge lid-stone, took the necessary juice from the golden pond, put the lid as before, and then returned home. Through the favour of that fluid, I had plenty of wealth and abundant possessions: servants waited on me, bards praised me, and young girls sang and danced round me. I gave gifts to the poor and needy. Hearing about my wealth, a party of well-equipped robbers besieged my palace at night. I thought, I must defend my well-earned property. With a bow in hand I fought against them and finished many of them on the spot. The rest of them attacked me at once, cut my head, put it on the *badara* tree, and went away after robbing all my property. My head comfortably began eating the *badara* fruits, and this was seen by people early in the morning. They realized that it was still living and joined all my limbs; and here I stand before you in person. If you find my personal experience unreliable, well, then give a feast." (III. 1-19).

Śaśa affirmed that Elāṣāḍha's experience was quite reliable, because there are similar cases in Purāṇas, Bhārata and Rāmāyaṇa: 1) Jamadagni suspected the fidelity of his wife Reṇukā who was enamoured of king Aśvāpahṛta and ordered his son [Paraśu-] Rāma to cut her head. He was pleased with his son Rāma who carried out the order and asked him to demand a boon. Rāma solicited that his mother should be restored to life; and she was made alive by Jamadagni. 2) The two halves of his body were conjoined by Jarā; and later on he became the great king Jarāsaṁdha. 3) The gods conspired to destroy the two mighty brothers, Sunda and Nisunda, who proved a terror to them. They contributed bits from their bodies and thus created an extremely beautiful nymph, Tilottamā by name. Humbly she received orders from gods and started on her mission to destroy the two brothers. Seeing her tempting

limbs, Sunda and Nisunda grew passionate for her; they fought mutually for her sake and destroyed each other. Thus the gods could create Tilottamā by putting bits from their own bodies. 4) In his childhood Hanumat was instructed by his mother Añjanā that he was to eat red fruits whenever hungry. He mistook the sun for a fruit; and when he jumped up to snatch the solar orb, his body was reduced to pieces. Seeing his wife lamenting and the son killed, Pavana became enraged and retired to Pātāla. There was no breeze in the world, and people were very much worried. The gods approached and appeased him. The limbs of his son were put together, and he was made alive. His chin was missing; so in the absence of it, he came to be called Hanumat. Thus Hanumat could be made alive by putting together bits of his body. 5) When Rāma went to Laṅkā, a fierce fight ensued between his army and that of Rāvaṇa. In course of fight prince Lakṣmaṇa fell heavily wounded, and Rāma began to lament. Hanumat, however, went to Droṇagiri and brought Niśśalyā herb. Not only Lakṣmaṇa was cured thereby but all the monkeys that were lying wounded were also healed and made alive. 6) Śiva and Pārvatī were enjoying amorous pleasure in a Himālayan cave for a long time; and all the gods were anxious, because they did not want any progeny from them. After long deliberations, they decided that Agni, obliging as he was, should go to Īśvara who might then perhaps abstain from coition. Agni was rather unwilling, because Śiva was a terrible and uncongenial fellow. Indra, however, prevailed upon Agni who was assured that Śiva would certainly behave better in the company of Umā. Though intervened by Umā, Īśvara was enraged to see Agni there and forced him to drink his semen. Agni was in flames as it were due to that semen; he rushed to the ocean; and he felt some relief only after vomitting it there. It is said that jewels arose out of this semen. Whatever bit was still remaining in his stomach Agni vomitted in a lotus-lake. Six nymphs, called Kṛttikā, were bathing in that lake; and they happened to conceive at the contact of semen. After the necessary period of time, they delivered the head, arms, thighs, trunk, etc. When they brought together the limbs with surprise, they got joined mutually at their proper places; and thus Mahāsena was born. He leads the rigorous life of a celebate and dwells in a forest in the South. Thus the limbs produced from different wombs could get joined and Mahāsena could be produced. 7) Rāhu has no head; still he moves in the sky and swallows (or eclipses) the sun and the moon. 8) Viṣṇu, in the guise of a Dvija, begged of Bali only three steps of the ground, pervaded thereby the whole world, and deprived him of the earth. 9) It is reported in the Rāmāyaṇa that Hanumat, when Lakṣmaṇa fell wounded in the battle between Rāma and Rāvaṇa, brought the lofty mountain Droṇa with its vegetation, as he wanted some herb. 10) Madhumatha, in his incarnation of Varāha, lifted up the earth with its mountains, trees, etc.

If the above events are true, it is quite believable that the limbs of your body could get joined (Nos. 1–6), that your head could taste *badara* fruits

(No. 7), that you could have a step measuring one hundred *yojanas* (No. 8), and that you could lift up the heavy stone of the lid (Nos. 9–10)." (III. 20–98).

IV

Śaśa narrated his experience thus: "I have my field near the mountain, and once I went there from my village during autumn. An elephant rushed on me from the mountain. I trembled with fear and somehow managed to climb a lofty sesamum tree. The elephant whirled round the tree; sesamum seeds were showered all round; and when they were crushed under its hoofs, there was a flood of sesamum oil. Stuck deep in mud, the elephant died of hunger and thirst. I breathed a sigh of relief, got down the tree, drank some ten pots of sesamum oil and ate a load of seed-stuff, prepared a bag of that elephant's hide, filled it with oil, and entered my village after placing that bag on a tree outside. I asked my son to bring the bag; but he could not see it; so he pulled out the tree and brought it home. This is my personal experience; well, if any one does not believe all this, he should entertain us with a feast." (IV. 1–13)

Khaṇḍapāṇā said that there were parallels to Śaśa's experience in the Bhārata, Rāmāyaṇa etc. She continued to confirm the same: " 1) It is reported that, at Pāṭaliputra, a drum was carved from the wood of *māṣa* plant. 2) According to the Bhārata the ichor fluid of elephants flowed like a flooded river, washing down elephants, horses and chariots. 3) Bhīmasena killed the demon Baka at Ekacakra and gulped pots of rice, a buffalo and a thousand jugs of wine. 4) It is said that Kumbhakarṇa, whenever he woke up, ate hundreds of men and drank a thousand pots of water. 5) According to Purāṇas, the saint Agastya drank the ocean in order to destroy Asuras. 6) On her way from heaven, the river Gaṅgā passed through the matted hair of Hara. When she flowed through the hermitage of Jahnu, he gulped and retained her in his stomach for one thousand years. 7) The saint Kāśyapa had two wives, Kadrū and Vinatā. These cowives once betted: the loser should either become a life-long slave of the other or give nectar for her freedom. Vinatā became the slave of Kadrū who tried to disgrace her now and then. She was always miserable. Once she laid three eggs: the first produced a half-grown scorpion, and the second, the thighless Aruṇa who later on became the charioteer of the sun. She learnt a lesson, and broke the third egg after it was fully ripe. The mighty Garuḍa was produced; and he proved a great danger to the sons of Kadrū who, on that account, constantly teased Vinatā. On her being requested by Garuḍa, Vinatā explained to him how she was miserable due to her slavery and how she would be freed by the nectar the source of which was known to his blind father, now staying in the Badarī Āśrama. He went to Kāśyapa who recognised him by touch. According to his father's wish, that hungry Garuḍa satisfied his hunger by eating a huge elephant and an equally huge tortoise which were constantly disturbing the lake by mutual quarrel. On his way back he saw a huge, extensive Vaṭa tree under which millions of Vālakhilya saints, the progeny of Brahman, were practising penance.

Garuḍa sat on its branches, but they cracked easily. Fearing that the saints underneath might be killed, Garuḍa picked up that tree in his beak, flew across the sky to the great surprise of gods, and dropped it on an island which is known as Laṅkā and which is the abode of Rāvaṇa. Once more he feasted on the Niṣādas. He learnt from his father that the nectar-pond is situated beyond the hells and Pātāla; it is surrounded by burning flames; and that it is constantly guarded by gods, etc. One has to offer oblations to the flames, and then perhaps it might be obtained. He went there, satisfied the flames, and picked up the nectar-pot. Gods equipped with arms and weapons pursued him; and a heavy battle took place with Garuḍa on one side and the rest on the other. When the party of gods was routed away, Indra came on the field and used his missile without any effect. He invoked the help of Viṣṇu who pursued Garuḍa with his Cakra. Saints, planets, etc. approached Viṣṇu and told him that it was below his dignity to follow Garuḍa like this. Treaty was effected between the two, and Garuḍa became the banner of Viṣṇu. Vinatā was set free by that nectar. Thus the elephant and tortoise could be killed and the banyan tree could be carried by Garuḍa. 8) When it was heavily raining for a week, Madhumatha lifted the mountain Govardhana. 9) While building the dam the monkeys brought mountains from a long distance and dropped them in the ocean. 10) In destroying the park Hanumat easily rooted out big trees.

If the above details are true, it is quite believable that there could be such a big sesamum tree (No. 1), that there could be a stream of oil (No. 2), that you could eat a load of seed-stuff and drink ten pots of oil (Nos. 3–6), that you could carry the bag made of elephant-skin (Nos. 7–8), and that your son could pull out the tree and carry it home (Nos. 9–10)." (IV. 14–94).

V

i) Then that Khaṇḍapānā, the authoress of the Arthaśāstra, suggested that all others should humble themselves before her to get a feast. Of course they were too proud to fold their hands to her. She smiled and began to narrate her experience: "In my youth I was enchantingly beautiful. After the monthly bath, while sleeping in the veranda, I was enjoyed by the passionate Wind. Immediately I delivered a son; and after taking my leave, he went away somewhere. Tell me whether it is a lie; if it is true that the Wind can procreate a son, no barren woman would be found in this world." (V. 1–10).

Mūladeva confirmed her experience thus: "1) According to popular scriptures, the Wind procreated Bhīmasena from Kuntī and Hanumat from Nīlā. 2) Vyāsa, born from Pārāśara and a fisher-woman, Yojanagandhā by name, walked away soon after his birth, instructing his mother to remember him on occasions. Through the favour of that saint, Yojanagandhā became a virgin again, was married to Śantanu and had a son Vicitravīrya who died without issues. She remembered Vyāsa fearing that the family might become extinct; and he procreated Pāṇḍu, Dhṛtarāṣṭra and Vidura, but cursed his bed-mates in

the end. In the light of these events, it is quite natural that the Wind generated a child in you; and it walked away immediately after delivery." (V. 11–19).

ii) Khaṇḍapānā narrated further: "Once my friend Umā entrusted me with miraculous syllables whereby I attracted the burning Sun who procreated in me a mighty son; but no harm was done to me." 3) Kaṇḍarīka said that it was quite possible, because Kuntī too was not burnt in any way by the Sun [who generated Karṇa from her]. (V. 20–23).

iii) Khaṇḍapānā added further: "A second time I attracted Agni, the mouth of gods, by whom a brilliant son was born to me; and I was not burnt in the least. How is it?" Elāṣāḍha silenced her thus: "4) The wife of Yama was being enjoyed by Agni; but on seeing that her husband arrived there, she swallowed Agni. Yama gulped her, and entered the assembly of gods who welcomed him as 'Mr. yourself, the third'. He vomitted his wife; and she vomitted Agni who ran into the forest being pursued by him. The elephants did not give Yama any report[1], so he deprived them of their speech. Thus if Yama's wife was not burnt, how could you be burnt?" (V. 24–31).

iv) Khaṇḍā added again that once she attracted Indra by whom she had a son; and she asked how Indra could come to her in preference to celestial nymphs. Śaśa told her that it was quite possible: 5) Ahalyā was enjoyed by Indra who thereby suffered heavily at the hands of Gautama and whose consequent bodily pores became his thousand eyes; 6) secondly, Kuntī also got a son by Indra. (V. 32–37).

v) On her inquiry, Mūladeva told Khaṇḍapānā that she was the daughter of Nāgaśarman and Somaśrī of Pāṭaliputra and her Gotra was Gautama. Khaṇḍapānā complained that her identity was confused, and narrated a bit of her biography thus: "My name is Dagdhikā, the artisan's daughter, well-known among royal washer-men. My profession has been low, though our family is quite prosperous. Thousands of washermen worked under me; and with them, one day, I went to the river with a cart-load of clothes which were all washed clean and spread in the sunshine. Suddenly they were blown off by a whirl-wind. I asked the servants to run away and took the responsibility on me. Lest the king might punish me, I assumed the form of a lizard and reached the city park at night. Early morning I feared, I might be killed for a dish. After a good deal of thought, I changed myself into a mango plant. After day-break I heard the royal drum declaring all washermen to be excused; and once again I became a woman. The leather straps, etc. from the carts were eaten at night by jackals and dogs; but my father procured a mouse-tail out of which he got all of them once more prepared." Śasa said that it is quite believable that the tail of a mouse was so big as to prepare straps, etc., 7) because we know that the male organ of Śiva was immeasurably long, and 8)

1 See the Sanskrit version of the Dhūrtākhyāna.

because the tail of Hanumat was so long as to encircle the city of Laṅkā which was burnt by it on its being covered with clothes, sprinkled with oil and ignited. He further added: 'It is quite possible that you became a lizard and a mango plant, because we hear in the Purāṇas thus: 9) Gandhārikāvara transformed himself into a Kurabaka tree. 10) Then there was that mighty king Nahuṣa who vanquished Indra; but being cursed by Bṛhaspati, he became a boa in a forest. When Pāṇḍavas were banished into wilderness, the boa swallowed Bhīma. Dharma gave necessary replies to the boa which consequently vomitted Bhīma and which became the king at last.'

Khaṇḍapānā requested the rest of the rogues to accept quietly her authority, and then she would entertain them with a feast. In case she were to defeat them actually, they would be as worthless as a broken cowrie. The rogues thundered in reply that no one, not even a divine rogue, can vanquish them. With a view to put them to shame, she continued her biography and addressed them further: "With king's permission, I visited many places in search of those clothes blown off by the wind. I had lost, moreover, four of my servants since long; and in search of them I came here. I find now that you are those very servants and that you are wearing those very clothes. Either you accept this as true and be my slaves; or if you do not, well, give the feast." All of them felt ashamed; as they were outwitted, they accepted her as their chief; and they requested her to entertain all the rogues during the rainy week. (V. 38-78).

Khaṇḍapānā smiled to see that their manly vanity was smashed; but when they all insisted on getting a feast from her, she agreed to that. She went to the burial ground which presented a hedious and horrible spectacle. She managed to get a dead baby which was physically intact and lately dropped there. After bathing it and muffling it in rags, she entered Ujjainī, approached a banker's mansion, and addressed the busy banker that she was a Brāhmin's daughter, that she had lately delivered a son, and that she was badly in need of money. The busy banker got irritated and asked his servants to drive her out. When force was used, she fell on the ground; and she started beating her breast etc. and lamenting loudly that her son, the only hope of her life, was killed by the banker who was so proud of his wealth. The banker was upset, and with all efforts tried to console her, requesting her not to raise a cry. He gave her an ear-ring and asked her to remove the child quietly. She removed the dead body, and by that banker's gift everything was allright. After throwing the dead babe, she went to the jewel-market jubilantly; she sold the ring and gave a rich feast to the rogues who were shivering with cold. They all heartily congratulated her on her skill and generosity, and openly confessed that woman is wiser by birth than man. (V. 79-110).

In this world various personalities like Candra, Indra, Vāyu, Sūrya, Agni and Dharma are all oppressed by passions. According to the scripture,

Kṛṣṇa is ubiquitous and all-pervasive[1]; then where is the need of his thinking about those (Gopīs) who are anxious for him? There are many other unbelievable legends current in the world, such as, the origin of (Pavana) Gaṇapati[2] from the limbs of Pārvatī; the births of Brahman, Tilottamā, Urvaśī, Drona and Ṣaṇmukha; the release of Narakūbara through Kṛṣṇa; the procreation of Svedakuṇḍala through anger and that of Nara (i. e., Raktakuṇḍala) from a pot of blood; and the birth of Yādava Balarāma through Māyā's mediation. Pārvatī was the daughter of mountain: if mountains are to deliver children, the world would be too small for human population. These and such other stories from the Bhārata and Rāmāyaṇa are like artificial gold; and they do not stand the test of rational scrutiny. The popular scriptures do not contain any attractive stuff. Leaving them, therefore, one should follow the path preached by the Sarvajña with a steady and pure faith. (V. 111–22).

This fine Kathā, with its various legends, has been narrated to the pious residents of Citrakūṭa[3]; it has been composed by Haribhadrasūri for purifying the faith; and may it bestow *bhava-viraha* on the faithful who hear and narrate it. (V. 123–24).

Let Haribhadra, the Śvetāmbara Sūri, who has such a faith in the brilliant Jaina doctrine, bestow welfare on us. (V. 125).

3. Purpose, Technique and Form

Whatever may be their historical explanation and symbolical signification, there are innumerable legends, scattered all over the epics and Purāṇas, which, on account of some detail or the other, are unnatural, inconsistent, exaggerated and unacceptable to reason. The 'precious blossoms of immortal poetic art and profound wisdom' seen in the epics are often overpowered by an array of irrational legends. "It is only unpoetical theologians and commentators and clumsy copyists who have succeeded in conglomerating into a heterogeneous mass parts which are actually incompatible and which date from different centuries."[4] What is true of the Mahābhārata is much more true about the Purāṇas which are well-known for their sectarian multiplication of myths and legends and hyperbolic exaggeration of details. Even from amongst the custodians and adherents of these texts the revisionists have tried their hands on them partly to make the legends conform to the changing ethico-moral notions and partly to rationalise and humanise them by removing glaring inconsistencies etc. This is amply borne out by the recensions and textual variations detected by critical editors.[5] The episode of Draupadī's

1 Some of these verses present difficulties for interpretation.

2 Is there any implication here that Gaṇapati was the leader of the party of Maruts?

3 The phrase *Cittaūḍa-dugga-siri* clearly refers to the ancient fort on the crest of the hill. For its description, see Peterson's Reports, I, pp. 46 f.

4 Winternitz: A History of Indian Literature, I, p. 326.

5 The Ādiparvan, Poona 1933, Prolegomena, p. 43 f..

marriage and the way in which the later Kāvyas etc. use the Purāṇic legends sufficiently illustrate the above tendencies. We cannot expect the zealous follower to ridicule in any way the Purāṇic legends or to raise a moral protest against the sins in the world of gods, held by him in reverence. That Kannaḍa poet Sarvajña is an exception. He has spared none from his severe satirical stings. According to him our Mahābhārata is a tale of brothers killing brothers and of looseness of marriage institution (*hādara*); and those who respectfully attend to it degrade themselves.

Haribhadra's attack, in the Dhūrtākhyāna, is directed against such legends found in the epics and Purāṇas. His conclusion is threefold: the popular scriptures, when one scrutinizingly studies them, are found to contain worthless stuff that looks smooth only from outside (V. 120); the legends narrated in them do not stand the test of rational scrutiny and are unacceptable like artificial gold (V. 119); and the pious, who believed in them so far, should abandon them and follow the path of Sarvajña (V. 121). Indirectly, but inevitably, these works being religious scriptures, the entire Purāṇic religion and its followers are being exposed to criticism; the former for having contained such legends and the latter for their acceptance of the same.

Logical polemics and witty criticism are the two recognised modes of attack; their ultimate purpose is to knock down the opponent; but their ways and intermediate tactics are different, and the weapons in their armouries and their movements on the field are dissimilar. The former necessarily requires an elaborate and systematic seige and a trained audience to pronounce the judgement; while the latter needs alert wit and adroit movements. If one is a trenched battle, the other is a guerilla warfare. The success of the former leaves behind acrimony that might involve endless attacks and counter attacks; but that of the latter wounds the opponent without leaving a scar and pricks him without bleeding. Logicians can be trained for the purpose, but a witty critic is an artist by birth.

Haribhadra is an eminent logician, no doubt; but, in this work, on the whole, we see him more as a witty critic assailing the citadel of Purāṇic legends. The plot of the work is simple. It is a story of five rogues each of whom recounts an impossible, fantastical experience which is confirmed to be true by one or the other colleague after quoting parallels from the Mahābhārata, Rāmāyaṇa, etc. In the last chapter this mode of presentation is slightly modified. It is their female accomplice that narrates her experiences; and the remaining take their respective chances to confirm the same by Purāṇic parallels. She narrates her biography, and suddenly puts them on the horns of a dilemma: if they accept her statement, they have to submit to her as slaves; and if they refuse, they have to give a feast to the whole gathering. They find that they are outwitted; her superiority is accepted; she trickily extracts wealth from a merchant by charging him with the murder of her child; and all the rogues get a grand feast from her. To this plot, which is mainly

made up of conversation with casual descriptions, there is a Preamble (I. 1–16) which introduces the rogues, their stipulation and their agreement, besides the opening *maṅgala;* and there is also a Conclusion (V. 111 f.) which summarily denounces some of the legends, besides giving the author's conclusion, aim and personal details.

The improbable and fantastic tales narrated by the rogues as a part of their experience, are consistent and compact units. Even the elements of exaggeration are quite in keeping with medieval tales. If they were not followed by any legendary confirmation, they could be easily passed off as amusing and adventurous tales, quite innocent in their constitution. But when the author holds them up side by side with the Purāṇic legends, their sarcastic potency becomes at once apparent. The tales by themselves speak highly for the skilful inventiveness of Haribhadra. As they stand, I think, they are composed by Haribhadra himself, keeping in view the Purāṇic legends to be denounced. The stories thus are his creation; but quite well-known in Indian literature are some of their motifs: namely, a wild elephant pursuing a traveller; people holding a fair in honour of a Yakṣa; a robber-party attacking a caravan; an ambitious youth pursuing the mirage of metallic transmutation by procuring some juice from an inaccessible pond; etc. It is the use of these motifs that at once lends a popular air and a sort of reality to the tales of rogues. The first four stories illustrate the author's ingenuity as also the richness of his imagination, whereas the story of Khaṇḍapāṇā shows his wit and fund of worldly wisdom.

Haribhadra has a special fascination for popular stories of humorous and satirical style. Some of them in Prākrit he quotes in his commentary on the Daśavaikālikasūtra.[1] In one we have a group of Kārpaṭikas; they begin narrating their fantastical experiences; but a rational Śrāvaka tries to expose the weakness in the narration.[2] In another context he quotes a fine dilemmatic short story which reminds us of the dilemma of Khaṇḍapāṇā:[3] In a certain town there was a Parivrājaka who roamed about with a golden bowl declaring that he would give it to one who narrated to him an unheard event. A Śrāvaka addressed him thus, 'Your father owed to my father one hundred thousand coins: if you know this already, please return the amount; but if you do not know it, please give the golden bowl as declared by you.' He also quotes

1 Śrī Daśavaikālikasūtram with Haribhadra's commentary, Bombay 1918, pp. 54, 56 f.

2 एगम्मि देवकुले कप्पडिया मिलिया भणंति । केण मे भमंतेहिं किंचि अच्छेरियं दिट्ठं । तत्थ एगो कप्पडिगो भणइ । मए दिट्ठं ति । जइ पुण एत्थ समणोवासओ नत्थि तो साहेमि । तओ सेसेहिं भणियं । णत्थित्थ समणोवासओ । पच्छा सो भणइ । मए हिंडंतेणं पुव्ववेयालीए ·समुद्दस्स तडे रुक्खो महइमहंतो दिट्ठो । तस्सेगा साहा समुद्दे पइट्ठिया एगा य थले । तत्थ जाणि पत्ताणि जले पडंति ताणि जलचराणि सत्ताणि हवंति । जाणि थले ताणि थलचराणि हवंति । ते कप्पडिया भणंति । अहो अच्छेरयं देवेण भट्टारएण णिम्मियं ति । तत्थेगो सावगो कप्पडिओ । सो भणइ । जाणि अद्धमज्झे पडंति ताणि किं हवंति । ताहे सो खुद्धो भणइ । मया पुव्वं चेव भणियं । जइ सावओ नत्थि तो कहेमि । pp. 54–5.

3 एगम्मि नगरे एगो परिव्वायगो सोवण्णएण खोरएण तहिं हिंडइ । सो भणइ । जो मम असुयं सुणावेइ तस्स एयं देमि खोरयं । तत्थ एगो सावगो । तेण भणियं । तुज्झ पिया मम पिउणो धारेइ अणूणयं सयसहस्सं । जइ सुयपुव्वं दिज्जउ अह न सुयं खोरयं देहि ॥

a fine satirical verse in Sanskrit, possibly summarising some earlier conversation in Prākrit, made up of questions and answers. It is said to be put in the mouth of a Dhūrta and addressed to a Buddhist monk who had a net-like garment on his person. The verse may be freely rendered thus[1]: "Sir, why is your garment thread-bare? Well, it is for netting fish. Do you eat fish? I take them when excited by wine. Do you drink wine? When I mate with a hetaera. Do you visit a prostitute? After kicking on the necks of my enemies. Whence have you enemies? Those whose houses I have broken into. Are you a burglar? Just for the purpose of gambling. Are you a Rogue? Because I am a slave-girl's son." These illustrate Haribhadra's acquaintance with and aptitude for humorous and satirical folktales.

Haribhadra is an adept story-teller. If we casually glance through his Samarāiccakahā, we find that he is well-informed about the workings of human mind and about the human behaviour in general. His experience is wide; naturally he creates characters and situations of engrossing interest. The Samarāiccakahā[2] gives many counter tales which go to confirm the central idea of the main story. He possesses a special liking for symbolical epilogues, apparently meaningless, but full of significance and instruction when they are explained. Enlightenment by absurd stories and situations is a fine weapon which Haribhadra brandishes quite successfully. Arhaddatta (Sixth Bhava), for instance, was enlightened when he was incurably attached to the pleasures of body by telling him that he was as foolish as a person extinguishing fire with grass. Absurd situations are presented illustrating such motifs. Similar tendencies are seen in the Dhū. as well. The fantastic tales expose the absurdity of Purāṇic legends, and thus enlighten and correct those that put faith in the Purāṇic religion.

It is the agreement of rogues that supplies a graceful bracket for the projection of the plot. Lest he would be required to give the stipulated feast, every rogue is anxious to confirm the fantastic stories by quoting similar Purāṇic legends. It is in the fitness of things that every rogue should be given the chance of confirming the experience of their female companion; otherwise, if only one were to be given this chance, there would arise some jealousy and others would not have the opportunity of being chivalrous. It is not the story as a whole, but just some of the convenient points of it that are selected for confirmation with one or more similar legends and episodes from the epics and Purāṇas. The legends get automatically ridiculed, because they are closely parallel to the incidents or points in the fantastic story. As the rogues go on attempting to prove the impossible with the aid of Purāṇic

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1 किल कोइ तच्चणिओ (=बौद्धः) जालवावडकरो मच्छगवहाए चलिओ। धुत्तेण भण्णइ। आयरिय अघणा ते कंथा। सो भणइ। जालमेतमित्यादि श्लोकादवसेयम्। 'कन्थाचार्याघना ते, ननु शफरवधे जालम्, अश्नासि मत्स्यान्; ते मे मद्योपदंशान्, पिबसि, ननु युतो वेश्यया, यासि वेश्याम्। कृत्वारीणां गलेऽह्री, क्व नु तव रिपवो, येषु संधिं छिनद्मि; चौरस्त्वं, द्यूतहेतोः, कितव इति कथं, येन दासीसुतोऽस्मि॥' इदं लौकिकम् etc. p. 54.

2 Ed. H. Jacobi, B. I., No. 169, Calcutta 1926.

legends, the legends themselves get ridiculed. Thus, to a certain extent, the author is using the mode of *reductio ad absurdum* in denouncing the legends.

All of them are confirmed rogues, quite expert in their business; and it is not without some significence that they should be made to dabble in Purāṇic legends, as if this was quite on par with their usual routine! It looks like a bit of irony that the legends should be put in the mouth of rogues and that they should come forth to prove the impossible by quoting them! Ākhyāna is usually a serious tale, especially an epical or Purāṇic episode. It is certainly a piece of pungent sarcasm, if Ākhyāna refers here (V. 6) to the fantastic tales narrated by rogues. If it refers to the series of Purāṇic legends and episodes, it is equally ironical that they should be put in the mouth of rogues and that both of them should prominently figure in the title of the book! Thus the plot, the mode and accessories of attack and even the title: all these are not only appropriate but also partial and favourable for the artistic performance which Haribhadra has achieved here. Even minor touches add to the ironical flavour of the atmosphere: Mūladeva declares that he is putting up with *parisaha* such as hunger and thirst (I. 28), a veritable Jaina monk indeed!; Kaṇḍarīka salutes the feet of Jina like a pious devotee (II. 24); Khaṁḍavāṇā qualifies herself as *aṭṭhārasa-dosavivajjiyā* (V. 98), an adjective usually applied to the Tīrthakara; and lastly, that hypocritically exacted tip is glorified as a Dāna, a pious donation, which renders everything allright (V. 102). There are some drawbacks: sometimes the same legends and motifs are repeated and in some places there is some obscenity. As to the first one wished that the author avoided this repetition; but as to the second, it was inevitable, if the author wanted to expose the obscenity of some of the Purāṇic legends.

By assimilating different traditions Western literature has come to possess an astonishing variety of literary expression. The fact becomes obvious even to a superficial student of English literature, if he simply notes its chief landmarks and growth. Scholars comparing the ancient Indian literature with that of the English are struck with the manifold variety, range and artistic appeal in the latter. The disparity can be explained away on the basis of the peculiar lines on which each civilization advanced. Apart from its intrinsic merits and abiding values, in a way, by taking into account the range of time covered by the civilization, the extent of the land and the magnitude of the population, one has to admit that the ancient Indian literature, available to us today, is comparatively small in quantity and limited in variety. The reasons are apparent. On the whole, the Indian mind has enjoyed the comfort of dignified isolation from constant foreign influence. Religious spirit has permeated not only Indian life, but also Indian literature: even secular compositions could not escape religio-moral influence. Both men of letters and literary life in India are confined, as a rule, to an insignificant minority of hereditory intellectual aristocrats. Antiquity is an asset, but not necessarily a virtue. Old turns of expression and moulds of

thought got stereotyped, and as conventions they had a metallic grip on ancient Indian literature. Even the training of an Indian poet or author is of a standardised cast: the aims are settled; the themes are dictated; type-characters are supplied; and even ready-made descriptions and stylistic devices are kept at the disposal of an author in the making. Ordinary intellect got crippled, though sufficiently trained; it is only the extraordinary genius that attempted to open new literary paths somewhat deviating from the accepted standards. In isolated branches of literature, the Indian mind exhibits remarkable elevation, successful finish and consummate polish; but the lack of variety is apparent everywhere. The fact that ancient India, which could boast of the greatest master-pieces in epic poetry and certain kinds of fiction and drama, has neither a tragedy after the manner of the Greeks nor satire in Roman fashion is to be attributed to the peculiar way in which the Indian mind evolved and the Indian author was trained for his job. The Sanskrit or even Indian 'poetic theory of super-individual emotion and its complacent attitude towards life', as Dr. De remarks, 'precluded any serious cultivation of the satiric type of literature.'

Satire as a form of literature has been conspicuously absent in early Indian literature. India, however, has not been lacking in literary geniuses that were trained according to standard discipline. Every age has its follies and faults; and these geniuses, on account of their righteous indignation and as a wholesome correction, must have brandished their satirical whip against social disorders and diseases. Such satirical compositions could not have the same sanctity as that enjoyed by religious works; and it is not unlikely that many specimens have not come down to us, even if the art of satire was duly cultivated. Satire, moreover, is an indispensable stylistic quality in some forms of literature; and the elements of this quality are found scattered, here and there, in early Indian literature: in stories, in minor poems and in plays.

The Daśakumāracarita, on account of its setting, substance, characters and events, is far from possessing the stereotyped orthodox outlook: in fact, it is a remarkable contribution of a novel type in Sanskrit. It presents a lively and realistic picture of the society, some glimpses of which we get in the Mṛcchakaṭikam. Daṇḍin is unconventional by temperament. Though it is not his aim to give his composition the form of a satire, he has easily meted out some satirical lashes against gods who are dragged down to illustrate the disgraceful deeds of the characters (pp. 29, 44), against Brāhmaṇas who are greedy for wealth and divert themselves by cock-fighting (p. 96), against hypocritical ascetics whose passion is easily enkindled (p. 44 f.), against the Digambara Jaina monk who is made to confess the worthlessness of his mode of life (p. 47 f.), and against Buddhist nuns who are ridiculed as go-betweens. The adventurous tales of young princes have an enchanting grip on the reader's mind; and Daṇḍin's tendency to ridicule certain aspects of the society by satire

and caricature, quietly but effectively, is apparent in various places[1]. In this context attention may be drawn to the Bharaṭaka-Dvātriṁśikā[2], a late work of the fourteenth century A. D. in popular Sanskrit. The term *bhāraṭaka* means a kind of Śaiva monks; and this collection of thirty-two tales is designed for purposes of exposing the *mūrkha-jana-carita* so that one might understand *sadācaraṇa*. The Śaiva monks are satirized by means of stories illustrating their moral depravity and stupidity. The *bharaṭaka* is made to quote the parallels of gods and saints to justify his behaviour, thus ridiculing the gods and saints as well with himself. Some of the stories exhibit a good fund of worldly wisdom, wit and humour.

Somehow the element of satire seen in poems and plays is not of a very high order: the art of satirising becomes bald abuse and coarse ridicule, if it does not leave behind a healthy and correcting influence. The Kuṭṭinīmata of Dāmodaragupta (c. 779–813 A. D.) is more erotico-comic than satiric.[3] Another polymath who has studiously worked in this line is Kṣemendra, of the middle of the eleventh century A. D. Some of his works deserve special attention in this context. His Samayamātṛkā deals with the traditional erotic topics. It presents varied pictures of the society, and the situations are sketched in a pointed style. "The merit of the work lies not in its unsavoury story, but in its heightened, yet graphic, picture of droll-life, painted with considerable sharpness of phrasing and characterisation, and with an undertone of mocking satire directed against many forms of prevalent deformity." His Darpadalana is equally interesting. His salutation to *viveka* in the opening Maṅgala is quite significant. In seven sections it demonstrates the folly of pride based on *kula, dhana, vidyā, rūpa, śaurya, dāna* and *tapas*. Besides the gnomic verses on each, they are illustrated with tales invented for the purpose. The form is interesting. More than once the author drags the Purāṇic deities and personalities on a lower plain by citing how they have not been immune from these flaws (I. 17 f., III. 79 f., IV. 18 f., etc.). The moral tone is quite predominant; and the attack on holiness, though casual, is sufficiently pungent. His Kalāvilāsa is a satirical discourse in ten sections, put in a legendary setting. The first chapter lashes the roguish hyprocrisy, *dambha*, seen in different walks of life, found not only among men and women of different classes but also among birds and vegetables. He is harsh on Gauḍas; and now and then even sacred deities and sages are not spared. The remaining chapters deal with greed, erotic impulse, harlot, Kāyastha, pride, etc. His scourges on the greedy merchant, quack doctor, pretending astrologer, crooked

1 Daśakumāracarita of Daṇḍin, Revised in one vol. by G. J. Agashe, 2nd ed., Bombay Sk. and Pk. Series, Bombay 1919; Keith: A History of Sanskrit Literature, Oxford 1928, pp. 296 f.; S. K. De: The Prose Kāvyas of Daṇḍin, Subandhu and Bāṇa, Festscript Prof. Kane, pp. 112–44, Poona 1941.

2 Ed. J. Hertel, Leipzig 1921.

3 Keith: A History of Sk. Literature, pp. 236 f.; S. K. De: Some Satiric Poems in Sanskrit, Indian Culture, vol. VIII, No. 1, pp. 1–8.

Kāyastha, etc., are bitter and wounding. This 'work is thus a remarkable and comprehensive discourse, with a legendary framework, on the various activities of notorious tricksters known to Kṣemendra; and his easy and elegant style makes the descriptions amusing and the satire effective.' As observed by Dr. De, Kṣemendra's compositions are 'noteworthy satirical sketches exaggerated *cum grano salis* but substantially faithful, having less frequent lapses into squalor or coarseness, and composed in the best literary manner of Kṣemendra. There is nothing of melancholy wisdom in Kṣemendra. Knowing full well the castigating use of satire, he deals out his blows too liberally, but with precision, with bitter and often foul-mouthed presumption, but with the unerring insight of a shrewd observer'. Kṣemendra's satirical writings assume all the more importance, because his successors like Jahlaṇa, Nīlakaṇṭha Dīkṣita, etc. never rose to his heights. They are all steeped in the time-honoured mould of religious didacticism and hackneyed eroticism. 'Anxious to maintain respectability, they are afraid of descending to the repellent reality which their subject demands, and only touch the fringe of it, from a safe distance, with the stick of romantic verse.'

Among the plays, it is the Bhāṇa and the Prahasana types[1] that contain a great deal of satirical element. Bhāṇa is a *monologue* play; the only character is a Viṭa or Dhūrta who narrates, with imaginary questions and answers and with various gestures, either his experience or that of others. Most of the existing specimens of *bhāṇas* are comparatively modern and belong to the South; they lack variety and are of the same pattern, almost made to order; and they are predominantly permeated with erotic sentiment, very often coarse in taste. There is very little of genuine satire in them; we get, however, satirical touches in the descriptions 'of the licentious Paurāṇika, the old Śrotriya, the fraudulent astrologer and (but this rarely) the Jaṅgamas, Śaivas and Vaiṣṇavas (as in the Śṛṅgāratilaka).' The Hāsyacūḍāmaṇi of Vatsarāja ridicules the Bhāgavatas; while the Mukundānanda pours a great deal of pungent satire against the Gurjara people. Such satirical touches are almost thrown into back-ground by their mechanichal characters, the roguish parasites and the haterea and by excessive eroticism. The four Bhāṇas, which are edited as Caturbhāṇī[2] and which definitely belong to an earlier age, present 'more variety, greater simplicity, a larger amount of social satire and comic relief, a more convincing power of drawing individuals rather than types, easier and more colloquial style, and some measure of real poetry in spite of certain coarseness." In the Padmaprābhṛtaka, the Viṭa, Śaśa by name, a friend of Karṇīputra Mūladeva (both of them of Ujjainī), gets a specified individuality. The racy speeches of the Viṭa, in the Pādatāḍitaka, are remarkably satirical;

1 I have derived much help from two important papers by Dr. S. K. De: A Note on the Sanskrit Monologue-Play (Bhāṇa) with Special Reference to the Caturbhāṇī, JRAS, 1926, pp. 63–90; and The Sanskrit Prahasana, The Poona Orientalist, VII, 3-4, pp. 149–56.

2 Caturbhāṇī, ed. by Kavi and Sastri, Patna 1922.

his ridicule is abundantly directed against the Lāṭas and the Buddhist order; and the Dāserakas, Saurāṣṭras and Mālavas are not spared from casual hits. These Bhāṇas are often obscene, if not vulgar; and the primal sensations are portrayed with a rough realism and terrible sincerety. For a student of literature, as Dr. De rightly remarks, 'it is more than useless to read austere morals into these old-time play-wrights or damn them for want of morals.'

Turning to the Prahasana, the popular farce, there is ample scope for social satire in it by the very nature of its subject-matter; but the specimens that have survived are far from being satisfactory. Their wit and humour, which would make one laugh, lie in deliberately vulgar exhibitions and expressions: in short, the whole atmosphere in the Prahasana, on account of conventional characters and incidents and the high-strung erotic sentiment, is low and depressing. The Mattavilāsa of Mahendravikrama (7th Century A. D.) is a slight farcical sketch depicting the drunken and passionate revelry of a Śaiva mendicant, calling himself a Kapālin on account of the human skull carried by him in lieu of his alms-bowl which is said to be stolen by a hypocritical Buddhist monk. A degenerate Pāśupata comes to settle the case of theft, and finally the missing bowl is obtained from a madman who had retrieved it from a dog. Thus the wreckless wrangling in the monastic order is broadly satirised. The Prahasanas like Laṭaka-melaka, Dhūrtasamāgama, etc. have much to do with rogues and knaves; the Jaina and Buddhist monks are held in ridicule; but with their symbolic characters, whatever little wit and satire they possess is often defaced by open vulgarity and erotic descriptions. Stray satirical verses in Sanskrit and Prākrit may be collected from anthologies and from illustrations on the rhetorical device called *vyāja-stuti;* but they cannot, being isolated verses, exhibit any sustained style as such. Thus this survey leaves us cold that early Indian literature has not achieved much in the field of satire.

Haribhadra is a genius by birth and a satirist by temperament. He has bequeathed to posterity a valuable contribution to Indian literature through his Dhūrtākhyāna which is unique in various respects. We might try to assess its value, as a work of art, from the point of view of a modern critic of letters. The terminology of English criticism[1] cannot be literally applied to Indian works, because the terms have sometimes specified associations and import. The Dhū. apparently looks like a parody in as much as it ridicules by imitation, but if we go into details we find that it cannot be called a parody for various reasons: no work or class of works is *continuously* ridiculed through word-, form- or sense-rendering; secondly, the imaginary tales narrated by rogues do not easily remind us of any one story or of any work or class of works; thirdly, the legends that are ridiculed do not come serially or at random from any one composition, but they are heaped from different sources to hold in ridicule their common motif

1 See the articles on Parody by Christopher Stone and on Satire by Gilbert Cannan in The Art and Craft of Letters Series. See also English Satires, in the Casket Library Series, especially the Introduction.

something like what is already noted in the invented tale; and lastly, there is no deliberate attempt on the part of the author to confound issues by distortion or exaggeration of facts. The Dhūrtākhyāna, therefore, can be better and more appropriately called a satire of incredible Purāṇic legends and episodes and against the credulity of those that believe them, using parodical imitation as its chief vehicle and casually taking recourse to irony, sarcasm, banter, wit and humour. It is a satire, and a perfect one, because of its unique construction, a delicious mingling of phantasy and reality, subtle sense of characterization (though in a limited quantity) and above all the startling situation of devils discussing scriptures which make it an inimitable piece of raillery and a good humoured amusement for all. Haribhadra possesses a righteous indignation which is passionate, noble and fearless. Like a true satirist, he thoroughly ridicules rather objectively, in his Saṁbodha-prakaraṇa,[1] the vices that had perhaps crept into the Jaina monastic order of his times: he detests, pities and condemns the vices and the irreligious routine of the ascetic life; while in the Dhū. he satirizes the folly of the degenerating belief of the masses in Purāṇic legends. Monks are morally and religiously degraded, and the public is on the verge of rational bankruptcy; and here Haribhadra comes like an expert surgeon to ply his satirical instrument, before he can put the bandage of religious and didactic teaching. Like Voltaire, Haribhadra was out to cure, and he had a panacea, Reason. Haribhadra is a champion of rational and logical attitude; he declares in one place:[2] 'I am not partial to Mahāvīra, nor do I bear any ill will against Kapila and others; whose words appeal to reason, his mission is to be upheld.' He has given vent to this spirit more than once. The good satirist, we know, holds a place half-way between preacher and the wit. He has the purpose of the first and uses the weapons of the second. He must both hate and love. For what impels him to write is not less the hatred of error and folly than the love of right and wise vision. The satirist's appeal is always to the intellect, and rarely does he play upon the emotions. His is a perfectly rational attitude strengthened by the nicest sense of proportion. Like a rationalist, Haribhadra's approach is intellectual, apart from his being a champion of logic and reason; but his still greater asset is the mental poise with which he meets his opponents. He is not a logician infuriated with religious fanaticism, but he is a genuine rationalist of a balanced mind; and to a certain extent we see this even in the Dhūrtākhyāna. As a genius Haribhadra has at his back a fund of good logic. Quite skilfully and humorously, like a creative artist, he applies it to the incredible Purāṇic ideas which have a sway over men's minds; the invented tales are full of logical extremes and absurdities; and when the Purāṇic legends are set on par with them, they cannot but be ridiculous and absurd. The minds that start doubting

1 Ed. Jaina Grantha Prakāśaka Sabhā, Ahmedabad 1916, especially Gurvādhikāra.

2 In his Lokatattva-nirṇaya: 'पक्षपातो न मे वीरे न द्वेषः कपिलादिषु। युक्तिमद्वचनं यस्य तस्य कार्यः परिग्रहः ॥' and in his Yogabindu: 'आग्रही बत निनीषति युक्तिं तत्र यत्र मतिरस्य निविष्टा। पक्षपातरहितस्य तु युक्तिर्यत्र तत्र मतिरेति निवेशम् ॥'

the veracity of invented tales are easily led to denounce the Purāṇic legends. With untiring assiduity he scrutinizes, sorts and shifts the Purāṇic legends according to their points of weakness, and pours them forth to substantiate the most ridiculous extremes and distortions with the result that not only the purpose of proving the unprovable fails but the Purāṇic legends themselves get ridiculed as improbable and absurd. The result is startling, though inevitable. He satirizes the legends rather by exposing them by selection and comparing them with ridiculously fantastic tales than by vehemently denouncing them. As we see below, Haribhadra exhibits a remarkable intellectual honesty; so far as the main motifs are concerned, he does not tamper with the Purāṇic legends: he does not distort them to ridicule them.

'The true end of satire is the amendment of vices by correction', says Dryden; and he is perfectly right in hitting at the end and aim of all great satires so emphatically. Haribhadra has undoubtedly a religio-moral purpose; hinted rather than elaborated (V. 122, 124), in writing this Ākhyāna. As has been observed, the polished raillery and the good natured satire have an ethical under-current, otherwise 'the satire which only seeks to wound is as dangerous as arrows that fly in the dark'. It must be said to Haribhadra's credit that the satirical artist in him has successfully, and also rightly, predominated over the religious preacher in him. 'No artist can do more than set his practised and controlled talent to work on the subject chosen and constantly developed for him by the inspiration of his genius.' Our author just exercises his imagination in the way laid down for him by his characters and circumstances; and one feels that even if he had stopped his work at V. 109 (of course followed by V. 119–24). nothing fundamental would have been missed. Nowhere does he show the temptation of preaching moral lessons like a professional religious teacher. Any other mediocre author would have introduced a Kevalin at the end to give a *dhamma-kahā* whereby all the rogues would be turned into pious believers who would ultimately reach liberation after observing *saṁlehaṇā*. Haribhadra has fully and rightly restrained himself from adding to his composition any such conclusion so usual and normal in Jaina tales. The Dhūrtākhyāna, therefore, has a literary form, nothing specially religious about it; it is an out-and-out satire, an artist's creation; and as a literary product, it is far ahead of its time. In fact, coming so early as in the 8th century A. D., Dhū. reveals such an artistry and management of the material as one can simply marvel at. Not even the works of Kṣemendra, who does possess a satirical skill and whose performance we have reviewed above, can match the Dhūrtākhyāna, which is nearly three hundred years older than him, with regard to construction and subtle satirical effect. Haribhadra is throughout an artist, while Kṣemendra's satire is overladen with and defaced by heavy didacticism. If one understands our author's *bhava-viraha* as an escape from the tedium of life, Haribhadrasūri will have the credit of hitting at an accepted standard of the greatness of satire in modern times.

The characters introduced by Haribhadra are not altogether imaginary; but, in fact, most of them are well-known figures in Indian popular tale and picaresque literature. Mūlaśrī or Mūladeva[1] is a famous character as a Jack of all trades given to gambling and attached to courtezan Devadattā. It appears that he had alternative names such as Karṇīsuta, Mūlabhadra and Kalāṅkura. Even a treatise on theft or erotics is attributed to him by tradition. Certainly he is an old figure. Haribhadra himself quotes a Prākrit story in his commentary on the Daśavaikālika-sūtra (p. 57 f.) in which Mūladeva figures as a tricky rogue. The Avantisundarīkathā (veres 7) mentions him; Bāṇa also, in his Kādambarī, refers to him with his friend Śaśa; and both of them are introduced (with Devadattā) in the Padmaprābhṛtaka. He figures as a typical hero in the Kalāvilāsa of Kṣemendra. The Kathāsaritsāgara also gives his story, and he is associated with the court of Vikramāditya. We get a Jaina edition of the tale of Mūladeva and Devadattā quoted in Devendra's commentary on the Uttarādhyayana[2]. Thus Mūladeva appears to have reached the status of a popular hero typifying all that is tricky and roguish. The name Kaṁḍarīya is met with in the Ardhamāgadhī canon[3]; he is not a rogue, but a worldly-comfort-seeking character destined to go to hell. Jaina stories mention names like Ilāputra and Āṣāḍhabhūti; and according to the Abhidhāna-Rājendra, Elāṣāḍha is a famous rogue from Avanti referred to in the Niśītha-cūrṇi[4]. Śaśa, as noted above, appears to have been a close associate of Mūladeva. We do not know anything about Khaṁḍavāṇā from other sources: her name has a popular ring and baffles Sanskritic etymology. Though most of the characters are already known, there is very little of characterization in the Dhūrtākhyāna. It is only Khaṇḍapāṇā, with her coarseness and sharp intellect, that is a bit individualized. She is a good combination of a woman and a rogue. She is intelligent, hypocritical, scheming and witty; her success in getting the wealth from the merchant is quite worthy of her nature and trade; without any difference of opinion she becomes the President of Rogues; and she smashes the vanity and satisfies the appetite of her colleagues by a well-earned and sumptuous feast. One wishes that Haribhadra spent more labour and greater insight in making the characters and stories more individualistic as has been done by Chaucer in his immortal Canterbury Tales.

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1 On Mūladeva see Dr. De's paper on the Bhāṇa, JRAS, 1926; Avantisundarīkathā, Madras 1924; Kāvyamālā I, p. 36, foot-note 1; Caturbhāṇī, Intro. p. iii; Mūladeva's story from Devendra's commentary on the Uttarādhyayana is edited by Jacobi in his Ausgewählte Erzählungen in Māhārāṣṭrī, Leipzig 1886; its English translation 'Hindu Tales' by Meyer, London 1909; also Prākṛtakathāsaṁgraha by Jinavijayaji, Ahmedabad. A paper 'The Character and Adventure of Mūladeva' by M. Bloomfield has appeared in the Proceedings of the American Philosophical Society, vol. 52, 1913, pp. 616–650; but it has not been accessible to me.

2 Śrī-Uttarādhyayanāni, Bombay 1927.

3 Nāyādhammakahāo, I, 19.

4 This work is not accessible to me, and it is necessary to see what details are given by the Cūrṇi.

The literary device of picaros narrating their experience with a satirical vein is seen to a certain extent in the Daśakumāracarita and in the Bhāṇa type of dramas, but the manner in which and the purpose for which Haribhadra has adopted it is remarkable. We know some of his successors like Amitagati etc., but we are absolutely in the dark about his predecessors in the field. The form, however, is dramatic in which characters are made to speak; Haribhadra tells us that it was narrated as a tale (V. 123), and not enacted as a play; but with minor changes the whole piece can be turned into a fine Prahasana of open satire.

The most astonishing thing about the Dhūrtākhyāna is not that it is satirical, nor that it is one of the rare pieces of the kind in early Indian literature, but that it should be so thoroughly modern both in thought and spirit, and such a master-piece of construction. Most of the Roman or the English satire is cast in the mould of a dream or an allegory. This makes it stilted and artificial. It is only in Chaucer's Canterbury Tales and Boccacio's Decameron that an ingenious frame-work is used to impart an air of reality to the narration. The device of emboxing stories within a story is a common trait in most of the Indian sagas. Apart from this consideration, the frame-work of the Dhūrtākhyāna is certainly one of its notable features. The rogue-chiefs, each telling a fantastic story of his own and asking others to prove its truth or to accept defeat and give feast to rest of them, as they were all hungry during the rainy week and had run thither into the garden in order to manage to get food, afford the satire an amusing yet natural setting. The truth of their wonderful and wild stories is immediately proved by parallels from the Bhārata, Rāmāyaṇa and Purāṇas. The last chief who is a female recounts a number of autobiographical incidents which are likewise regarded as credible. But then, all this still keeps the main problem unsolved! How are they to get food for themselves and for their retinue? Their female accomplice proposes that she would give them a feast only if they acknowledged her supremacy. This they would never accept. She then, continuing her narration, leads it to such a point that they have to recognize her suzerainty or give feast. Thus the woman is triumphant, and her wit and wisdom enable them all to satisfy their most immediate need of food. The impossible yarns concocted by the Rogues, the replies thereto, and above all the witty and surprising end of the story reveal its architectonic skill and the beauty of design. The Dhūrtākhyāna has a unity and compactness that can be distinctly felt; and except for the one or two obscene references and blunt outspokenness and crudity of Khaṇḍapāṇā's experience, there is nothing superfluous or inartistic in the satire. Besides, its perfectly original structure is one of its highest distinctions, and sufficient by itself to proclaim the author's genius.

In speaking of the unity of the Dhūrtākhyāna it was the organic unity, therefore unity of form and spirit both, that was hinted at. Even though there is an indirect reference in favour of Jainism at the close of the work

(V. 121-22), the satire as a whole is general, directed against credulity and superstition that deaden man's reasoning faculties and lead him away from the path of Truth. According to accepted critical standards, it is modern and not medieval, and it is more Horacian than Juvenalian. It is throughout rational and convincing. It shall be as well called good-humoured, as there is no deliberate attempt to distort or exaggerate facts or indulge in repeated rancour. The main point is that we should not be foolishly credulous and accept the mythological stories as literally true. As seen below, almost all the references to Purāṇas, etc. are traceable to their origins. The author is always implicit, and never vituperative in his criticism, and makes an intelligent use of dilemma, not only to prove or disprove things but also to give a witty air to everything that is ridiculed. Khaṇḍapānā's cornering and outwitting her male accomplices is a brilliant example of this device. The use of such dilemmatic situations has given a logical tone (quite inevitable and essential in the work of an outstanding logician like Haribhadra) and balance to the narration. Except for a few repetitions (elephant-pursuit, mating with Sun, Wind etc.), the story has the fullest variety with its strange, mysterious, awe-inspiring and terrible phantasies set in a realistic back-ground and provided with a rollicking humorous close. Some of the descriptions, short or long, for instance that of the cemetery, are quite epical in style and make-up. The story element in the frame-work is comparatively slight, but has gained a remarkable poise because of Khaṇḍapānā's flashing victories over her partners and the banker whom she dupes by her superior intelligence and womanly wiles.

The precocious genius of the author[1], obvious in this unique work, indeed, provides a delightful field for researches in literary developments; and it is hoped that the publication of this edition of Dhūrtākhyāna will inspire others to unearth still richer treasures that lie buried in the literature of ancient India.

4. Sources of the Purāṇic Legends

Throughout the Dhū., in order to confirm the fantastic tale narrated by one Dhūrta, other Dhūrtas have presented a series of Epic and Purāṇic legends. It is necessary to study them, wherever possible, in comparison with

1 Most of the works of Haribhadra are yet to be studied critically. The following are the chief sources where some points about his life, works and date are discussed. H. T. Sheth: Haribhadrasūri-caritram (in Sanskrit), Benares 1917. Śrī Kalyāṇa-vijayaji: Introduction (in Sanskrit) to the ed. of Dharmasaṁgrahaṇiḥ, Devachandra L. P. Fund Series No. 42, Bombay 1918. Jinavijayaji: Haribhadrasūrikā Samaya-nirṇaya (in Hindī), Jaina Sāhitya Saṁśodhaka, Vol. I, part 1, pp. 21-58, also his 'The Date of Haribhadrāsūri (in Sanskrit)', Poona 1919; his conclusion, based on sound proofs, is that Haribhadra should be assigned to A. D. 700-770. Becharadas Jivaraj: Introduction to his Jaina Darśana (in Gujarātī), Ahmedabad Saṁvat 1980. H. Jacobi: Introduction (in English) to the ed. of Samarāiccakahā, B. I., Calcutta 1926; Jacobi accepts 750 A. D. or later as the time of Haribhadra's literary activity; in his account of Haribhadra's life, he has scrutinised the traditional biographies and given a connected narration.

the legends as preserved in present-day texts. Haribhadra is not very particular in mentioning his sources, specifying the work and its author. Usually he refers to them in general terms like Śruti, Purāṇa etc. (I. 14, 31, 35, 53, 89; II. 27, 51; III. 20, 53, 88; IV. 15, 27; V. 11, 64); Bhārata[1] and Rāmāyaṇa, however, are repeatedly mentioned (I. 14, 31, 35, 41, 82, 85; II. 27, 62; III. 20, 93; IV. 14, 15, 19; V. 60, 119); and there are single references to Viṣṇupurāṇa and Araṇya-parvan (of the Bhārata) and also to Vyāsa, the author of Bhārata (II. 27; II. 31; I. 41). Once Arthaśāstra is casually mentioned (V. 1) but not as a source. In the following paragraphs are presented the Legends found in the Dhū., their sources traced by us, and critical remarks on the same in some cases.

I. *1*. 37–38: FOUR VARṆAS IN BRAHMAN'S BODY. — Ṛgveda X. 90. 12; Mahābhārata, Āraṇyaka-parvan (critical ed.), 187. 13.

I. *2*. 39–40: HARA'S MALE ORGAN. — Vāyupurāṇa (Ānandāśrama ed., 1905), chap. 55. 23–28. — Verse 26 mentions that they tried to measure its limits for one thousand years.

I. *3*. 41–51: BIRTH OF KĪCAKAS (Bhārata of Vyāsa). — [?]. — Haribhadra specifically mentions the Bhārata of Vyāsa as his source. According to Mbh., Virāṭaparvan (critical ed.), App. I, p. 313, passage No. 19, Kekaya, a Sūta king, had from his wife Mālavī one hundred and six sons of whom Kīcaka was the most mighty and was appointed as the commander by the Virāṭa king. This is all that we learn about their origin; and in this context the legendary details noted by Haribhadra are not found. Kīcaka does mean a hollow bamboo.

I. *4*. 52: GAṄGĀ FOILED IN HARA'S JAṬĀ. — Rāmāyaṇa (Nirṇayasāgara ed. 1921), Bālakāṇḍa, 43. 9. — Haribhadra says *vāsa-sahassaṁ*, while in the Rāmā. we have *saṁvatsara-gaṇān bahūn.*

I. *5*. 53–7: BIRTH OF BRAHMAN. — Mbh., Āraṇyaka-parvan (critical ed.), App. I, pp. 1084–5, passage No. 27, especially ll. 13–30. — There is some verbal agreement with the Mbh. passage; but in this context it is not mentioned that Brahman came out with Daṇḍa etc. and that the lotus was stuck, as noted by Haribhadra. According to the Vāyupurāṇa, chap. 55. 14, Brahman is equipped with Kamaṇḍalu.

I. *6*. 58–84: i) TILOTTAMĀ RUINS BRAHMAN'S AUSTERITIES[2]; ii) BIRTH OF DROṆĀCĀRYA; iii) BIRTH OF SVEDA- AND RAKTA-KUṆḌALIN; iv) KARṆA BORN THROUGH THE EAR (Bhārata). — i) Mbh. Ādi. (critical ed.) 201 ff, and Matsyapurāṇa (Ānandāśrama ed. 1907), Adhyā. 3. 31 f.; ii) Mbh. Ādi. (critical ed.), 57. 89, 121. 3–5, 154. 1–5; iii) Padmapurāṇa (Ānandāśrama ed. 1894), Sṛṣṭikhaṇḍa, Adhyā. 14; iv) [?]. — i) According to Ādiparvan 201 ff., Viśvakarman, at the instruction of Pitāmaha (203. 10–17), created Tilottamā, a veritable mine of jewels of beauty, for the destruction of Sunda and Upasunda.

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1 Haribhadra uniformly mentions Bhārata and never Mahābhārata.

2 The legend is split up for referential convenience. A story, much similar to No. 1; is found in the Bṛhat Kathākośa of Hariṣeṇa (Bombay 1943), chap. 99.

She was called Tilottamā, because she was made from small portion of every kind of gem. Mahādeva developed four faces to look at her as she went round (203. 23–25). According to the Matsyapurāṇa, however, Brahman created Śatarūpā out of his body; and to look at her, he developed four faces (in four directions) with a fifth on the head. This temptation ruined his austerities. ii) Haribhadra attributes Droṇa's birth to Paśupati and Umā, but according to Mbh. it is attributed to Bhāradvāja and Ghṛtācī, the circumstances being similar. iii) Though the names noted by Haribhadra are not given, the Padmapurāṇa narrates a story quite similar to this in the context of the earlier births of Arjuna and Karṇa. Brahman produced a man from the perspiration of his forehead. According to the Padma., Viṣṇu offered blood from his arm. iv) Karṇa is considered to be the *aṁśa* of the Sun by whom he was generated from Kuntī (Mbh. Ādi., 57. 82, 61. 89); and his birth is described at length in the Ādi. 104. But I do not find any reference to his being born from the ear. The Mbh. mentions, however, that he was born with the Kavaca.

I. *7*. 85–88: HANUMAT CROSSES THE OCEAN (Rāmāyaṇa). — Rāmāyaṇa, Sundarakāṇḍa, Sarga 1, verses 27, 54, Sarga 2, verse 2, etc. — The Rāmāyaṇa gives a graphic description how Hanumat jumps (his long arms and the root *tṛ* being more than once mentioned) across the ocean. The Sanskrit quotation put in the mouth of Hanumat I have not been able to spot in the Nirṇayasāgara ed. in this context.

I. *8*. 89–92: HARA RECEIVES GAṄGĀ ON HIS HEAD. — Rāmāyaṇa, Bālakāṇḍa, Sargas 42, 43 (verse 8f.); Mbh. Āraṇyaka., 108. 9f.; see also the remarks on I. *4*. 52 above. — Mbh. simply describes how Gaṅgā was received by Hara; and there is no reference to her vanity as in the Rāmāyaṇa.

II. *1*. 27–30: PRIMORDIAL EGG (Viṣṇupurāṇa[1]). — Viṣṇupurāṇa, Wilson's Translation (London 1864), Book I, chap. II, pp. 39–40; Mbh. Ādi. (critical ed.) 1. 27f.; Matsyapurāṇa, 2. 32ff.; Brahmapurāṇa (Ānandāśrama ed. 1895), 1. 40f. — This is described almost in every Purāṇa.

II. *2*. 31–39: THE WHOLE UNIVERSE IN A CHILD'S STOMACH (Araṇyaparvan). — Mbh., Āraṇyakaparvan, 186. — The details closely agree with a few common words even. According to our text, it is the Sage that calls the Boy; but in the Mbh. the Boy calls the Sage asking him to take shelter in his stomach (verses 88–9). The Mbh. says that Mārkaṇḍeya was in the stomach of that Boy only for *varṣāṇām adhikaṁ śatam* (verse 110); but according to Haribhadra *divvaṁ vāsa-sahassaṁ*. The Boy is none other than Viṣṇu-Kṛṣṇa, as it is clear from the names like Śrīvatsadhārin, Pītavāsā, Puṇḍarikākṣa etc.

II. *3*. 40–41: KEŚAVA IN DEVAKĪ'S WOMB. — Bhāgavata (Nirṇayasāgara ed.) 10. 7. 34–36; also the references on II. *2*. 31–39 above. — When

1 The Sanskrit Text (verse No. 102) mentions Bhārata also along with Viṣṇupurāṇa.

2 The Sanskrit Text (verse 106) mentions Araṇyapatha, a Śāstra; but I feel no doubt that Haribhadra is referring to a Parvan of that name in the Mbh.

Yaśodā was feeding Kṛṣṇa, she happened to see the whole universe in his mouth which he opened while yawning.

II. *4*. 42–50; BRAHMAN AND KEŚAVA. — Compare Vāyupurāṇa, Adhyā. 24; see also the references on I. *5*. 53–7. — A legend somewhat corresponding to Haribhadra's version is found in the Vāyu. Brahman once approached Nārāyaṇa who was sleeping on the great serpent in the ocean and who had produced a dignified lotus out of his navel for his sport. They do not recognise each other, and each one claims that he is the Ādikartā. First Viṣṇu enters the stomach of Brahman and sees the whole universe there, but could not reach the end even after one thousand years; so he comes out of his mouth. Then Brahman enters Viṣṇu's stomach and experiences the same. When Viṣṇu closed the outlets of his body, Brahman assumed a subtle form, came out through the lotus stalk, and took his seat on the lotus. There is some jealousy between the two; but it is quieted on Brahman being admitted as the *putra* of Viṣṇu (verses 57–53) born from his navel-lotus.

II. *5*. 51–61: THE MIGHTY BOW OF DRUPADA.—Compare Mbh., Ādi. (critical ed.) 174ff.—The Ādi. describes the bow as *dṛḍham, anāyamyam* (176. 9), *devadattam* (foot-note p. 716, No. 1809*), *saṁhanopapannam* (178. 15). Is it that Haribhadra's Mbh. text read 178. 13 as an adjective of *kārmukam* in verse 15? Then alone the bow can be possessed of Nāgas etc. According to the Mbh., Kṛṣṇa and Bhīma are present at the gathering but merely as spectators. Śiśupāla is humiliated, as noted by Haribhadra (Sasipālo being perhaps a misreading); but the passage concerned is found only is S (foot-note p. 725, No. 1828*) and not included in the critical text.

II. *6*. 62–74: HILL-LIKE JAṬĀYU (Rāmāyaṇa).—Compare Rāmāyaṇa, Araṇyakāṇḍa, 50–53.—The opposition of Jaṭāyu when Rāvaṇa carried Sītā, their mutual fight, Jaṭāyu wounded by the sword of Rāvaṇa: all these events are described in the Araṇyakāṇḍa. Further that dying Jaṭāyu gives all the details to Rāma, accompanied by Lakṣmaṇa (Sarga 67), and dies in their presence. They perform the last rites (Sarga 68). According to Haribhadra, Sītā blesses Jaṭāyu that he would get wings after meeting Rāma's messenger; Hanumat, in his search for Sītā, meets Jaṭāyu who gives him all the details about her and who gets back his wings after meeting him; but I see no proper context for these in the present text of the Rāmāyaṇa of Vālmīki. Jaṭāyu is, however, qualified in the Rāmāyaṇa as *parvata-śṛṅgābhaḥ* (50. 2). The Mbh., Āraṇyaka. (critical ed.), 262–63, which gives this episode, describes Jaṭāyu thus: *Jaṭāyur giri-gocaraḥ* (262. 41), *gṛdhraṁ nihataṁ parvatopamam* (263. 15).

III. *1*. 21–25: REṆUKĀ REVIVED TO LIFE.—Mbh., Āraṇyakaparvan (critical ed.) 116.—That the trees respected her chastity is not specifically mentioned in the Mbh. The name of the king in the Mbh. is Citraratha and not Aśvāpahṛta as given by Haribhadra.

III. *2*. 26: CONSTITUTION OF JARĀSAṀDHA.—Mbh., Sabhāparvan (Madras 1932), Adhyāyas 19 (verses 54–55), 20 (verses 1–7). His name is explained thus: *Jarayā saṁdhito yasmāj Jarāsaṁdho bhavatvayam.*

III. *3*. 27–37: SUNDA AND NISUNDA DESTROYED BY TILOTTAMĀ.—Mbh., Ādi. (critical ed.), 201–4.—Upasunda of the Mbh. is called Nisunda by Haribhadra; perhaps it is a contamination with Nikumbha, the name of the father of Sunda and Upasunda. According to Mbh., Tilottamā was created by Viśvakarman, at the instruction of Pitāmaha, by putting together all that was beautiful in the three worlds. She was like Lakṣmī, and her body was a veritable mine of jewels (203. 12–17). Haribhadra, however, says that she was created by taking bits from gods.

III. *4*. 38–44: HANUMAT PIECED TOGETHER.—Compare Rāmāyaṇa, Kiṣkindhā-kāṇḍa, 66. 8–28, also Uttara–., 35–36.—Hanumat's life in his childhood is given in the Rāmāyaṇa according to which it is Indra that wounded him, while he jumped at the Sun, on the left chin whereby he came to be known as Hanumān (66. 24). The instruction of the mother that he should eat red fruits, her lamentation, smashing of his body by the Sun's kick, subsequent piecing together of the same, and the substitution of the chin: all these events, though referred to by Haribhadra, are not mentioned in the Rāmāyaṇa in the above contexts.

III. *5*. 46–52: HANUMAT BRINGS WOUND-HEALING MEDICINE.—Rāmāyaṇa, Yuddha-kāṇḍa, Sarga 101, also Sarga 74 (especially verse 70) and Sarga 50.—The details noted by Haribhadra are practically covered by the above contexts in the Rāmāyaṇa.

III. *6*. 53–86: BIRTH OF MAHĀSENA.—Compare Mbh., Āraṇyaka-parvan (critical ed), 213–14; Brahmapurāṇa, Adhyā., 128. 7–23; Matsyapurāṇa, chap. 158. 26f.; Vāyupurāṇa, Chap. 72.—According to the Mbh., Svāhā, the daughter of Dakṣa, satisfied the passion of Agni by assuming the forms of the six wives of Saptarṣis (excepting Arundhatī, whose form she could not assume). She received the semen in hand; and with a desire that she should not be seen, she flew taking the form of a Garuḍī. The semen was dropped in a golden pot six times, and therein was born Mahāsena with six heads etc. He is also called Rudra's son, Rudra being identified with Agni (218. 27f.) and Svāhā with Umā (220. 9). According to the Brahma– and the Matsya-purāṇa, Agni assumes the form of a parrot and approaches Śambhū and Umā. Agni drops semen in the Kṛttikās and Kārtika was thus born. Haribhadra plainly says *devā gabbh'uvaghāyaṁ viciṁtaṁti,* but the Sanskrit and Gujarāti versions indicate that gods wanted from Śiva and Umā a son who would destroy Tārakāsura. Something like the legend which Haribhadra has in view is found in the Vāyupurāṇa. The text of Vāyupurāṇa admits a sad confusion of various myths about Mahāsena, but it clearly says that Indra did not want any issue to be born from Śaṁkara and Umā; so he sent Agni to them.[1] The concluding details are slightly different. Seeing that the semen had fallen out of her body, Umā forced Agni to hold it in his stomach; he later sought the help of Gaṅgā who delivered in a Himālayan valley; and a mighty son was born.

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1 The relevant lines run thus: अन्योन्यप्रीतिरनयोरुमाशंकरयोरथ । श्लेषं संसक्तयोर्ज्ञात्वा शङ्कितः किल वृत्रहा ॥. ताभ्यां मैथुनसक्ताभ्यामपत्योद्भवभीरुणा । तयोः सकाशमिन्द्रेण प्रेषितो हव्यवाहनः ॥ अनयो रतिविघ्नं च त्वमाचर हुताशन । सर्वत्र गत. एव त्वं न दोषो विद्यते तदा ॥

III. *7*. 87–88: SUN AND MOON ECLIPSED BY RĀHU'S HEAD.—Mbh., Ādi. (critical ed.), 17. 4–8.—The corresponding story in the Mbh. runs thus: The Sun and Moon reported to Viṣṇu that Rāhu, under the guise of a god, was just drinking nectar churned from the ocean. Viṣṇu immediately cut his head which began eclipsing the Sun and Moon with enmity towards them.

III. *8*. 89–91: VIṢṆU COVERS THE UNIVERSE BY THREE STEPS.—Mbh., Āraṇyakaparvan (critical ed.), p. 1086, App. I, extract No. 27, lines 66–81.

III. *9*. 92: HANUMAT CARRIES THE DROṆA MOUNTAIN WITH ALL ITS VEGETATION (Rāmāyaṇa).—Rāmāyaṇa, Yuddhakāṇḍa, Sarga 101. 30–46, see also Sargas 50 and 74.

III. *10*. 96–7: THE EARTH LIFTED BY VARAHA.[1]—Mbh., Āraṇyakaparvan (critical ed.), 187. 11; also Brahmapurāṇa, chap. 213. 40–42.

IV. *1*. 18: A DRUM FROM MĀṢA PLANT.—[?].—The details are too meagre to indicate the source.

IV. *2*. 19–21: A RIVER OF ELEPHANT ICHOR (Bhārata).—[?].—This quotation can be traced only with the aid of the Verse Index of Mbh.

IV. *3*. 22–4: BHĪMA AND BAKA (Bhārata, according to the Sanskrit Text).—Mbh., Ādi. (critical ed.), 145–152.—The critical edition describes the demon's share of food at 148. 6; but more detailed descriptions of it are found in different recensions of the Mbh.: see Ādi (critical ed.), p. 942, passage Nos. 91–92. Haribhadra's details are more than covered by them.

IV. *4*. 25–6: KUMBHAKARṆA'S MEAL.—Rāmāyaṇa, Yuddhakāṇḍa, 60 (especially verses 32–33, 62–63, 91–92)

IV. *5*. 27: AGASTYA DRINKS THE OCEAN.—Mbh., Āraṇyakaparvan (critical ed.), 101. 10; 102. 18f.; 103. 1–10.

IV. *6*. 28–29: GAṄGĀ DRUNK BY JAHNU.—Rāmāyaṇa, Bālakāṇḍa, 43. 34–38.—The exact period of one thousand years, noted by Haribhadra, is not mentioned in this context by the Rāmā.

IV. *7*. 31–87: THE MIGHTY GARUḌA. — Mbh. Ādi. (critical ed.), 14–32. — These chapters practically cover all the details noted by Haribhadra. There are, however, some points of specific difference: The Mbh. notes only two eggs (14. 12) of Vinatā giving birth to Aruṇa and Garuḍa, while Dhū. mentions one more egg which was impatiently opened first and which produced a scorpion. Secondly, it is the mother, according to Mbh., that tells Garuḍa the whereabouts of the nectar and that asks him to eat Niṣādas (24. 2); but according to Haribhadra it is Kāśyapa, the father, that gives these instructions. Thirdly, the Mbh. does not connect the dropping of Vaṭa tree with Laṅkā. Lastly, Viṣṇu is quite partial to Garuḍa almost from the beginning in the Mbh. (129. 12f.).

IV. *8*. 88: GOVARDHANA MOUNTAIN LIFTED BY KṚṢṆA. — Brahmapurāṇa, chap. 188. 14f.; Bhāgavata (Nirṇayasāgara ed.), X. 25. 19.

IV. *9*. 89–80: MONKEYS BROUGHT MOUNTAINS FOR THE SETU. — Rāmāyaṇa, Yuddhakāṇḍa, 22 (especially verses 50–60).

1 The Sanskrit Text does not include this legend.

IV. *10*. 91–93: HANUMAT ROOTS OUT TREES IN THE PARK[1]. — Rāmāyaṇa, Sundarakāṇḍa, 41 (especially verses 10–21).

V. *1*. 11: BHĪMA AND HANUMAT GENERATED BY WIND. — Mbh., Ādi. (critical ed.), 57. 97, 61. 84; Rāmāyaṇa, Kiṣkindhākāṇḍa, 66. 8–20. — According to Rāmā. Hanumat's mother is called Añjanā and not Nīlā[2]. Or is it that Haribhadra is paraphrasing *añjana* by *nīla*?

V. *2*. 12–18: BIRTH OF VYĀSA. — Mbh., Ādi. (critical ed.), 57. 55–74; 99–100; also the additional passage No. 37 on p. 895. — According to the Mbh., Vidura is born from a maid servant (100. 23)[3], and there is no reference to any curse on the three by Vyāsa.

V. *3*. 23: KUNTĪ'S SON BY THE SUN. — Mbh., Ādi., 57–82; see also the references and remarks on I. *6*. 58–84, para iv.

V. *4*. 25–31: VOLUPTUOUS AGNI. — [?]. — According to the Mbh., Āraṇyaka (critical ed.), 213, Agni was passionate for the wives of Saptarṣis; and with his mind upset with passion, he ran to the forest. It is Svāhā, the daughter of Dakṣa, that satisfied his passion.

V. *5*. 33–37: i) INDRA'S MISBEHAVIOUR WITH AHALYĀ, AND ii) HIS SON FROM KUNTĪ. — i) Rāmāyaṇa, Bālakāṇḍa, 48. 15–28; Mbh., Anuśāsana (Bombay ed.) 41, 21; also Brahmapurāṇa Adhyā. 87. ii) Mbh., Ādi. (critical ed.) 57. 97. — According to Rāmā., Indra misbehaves with Ahalyā, the wife of Gautama who curses him to lose his testicles. According to the Mbh., he has thousands of pores on his body as a result of the curse; and they were afterwards changed to eyes. According to the Dhū., he was handed over to passionate pupils, but I do not find any such details in the above contexts. The Brahmapurāṇa, however, tells us that Indra became a cat, but was cursed by Gautama to have thousand pores (*sahasra-bhagavān*) on his body. When he prayed for mercy, he was blessed to be Sahasrākṣa.

V. *6*. 59: See above I. *2*. 39–40. — The natural inference is that there could be a pretty long tail of a mouse.

V. *7*. 60–63: THE LONG TAIL OF HANUMAT (Rāmāyaṇa).—Rāmāyaṇa, Sundarakāṇḍa, 53 (verses 5–8), 54.

V. *8*. 64–69: i) GANDHĀRIVARA CHANGED INTO KURABAKA; ii) NAHUṢA[4]

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1 Here Haribhadra quotes a rhyming couplet (No. 92) in Prākrit which he calls Khaṁdao. Though I could spot the necessary context, I do not find these lines in the Paümacariya, 53. 78f.

2 The Sanskrit and Gujarāti Texts have Añjanā for Nīlā in this context, see verse No. 336 and p. 62, l. 1.

3 Hariṣeṇa gives, in his Bṛhat Kathākośa, 83, a story corresponding to Haribhadra's story. Therein Śaṁtana, or Śaṁtanu, has three sons, Citra, Vicitra and Citrāṅga, who leave behind three widows, Ambā, Ambikā and Bālikā (Ambālikā) from whom Vyāsa generates Dhṛtarāṣṭra, Pāṇḍu and Vidura respectively. Haribhadra's phrase *bhāujjayā tiṇṇi vi* presumes such a story; see also story No. 96 from the same.

4 The Sanskrit text gives the name Nahuṣa, verse 385; but the Gujarāti one Naghuṣa, p. 64. Is it that *kira so* is a wrong improvement on the original *ṇahuso*, being misread as *ṇa hu so*?

Becomes a Boa:—i) [?]; ii) Mbh., Āraṇyakaparvan (critical ed.), 175–178, also App. I, passages 19–20, pp. 1065f.—i) It is not clear whether Gaṁdhārivara refers to Dhṛtarāṣṭra; ii) The Mbh. text has undoubtedly grown, and the present text shows more than seven questions.

As distinguished from the above legends, the sources of which we have tried to trace, there are some casual references in the Dhū. (I. 62–4; V. 114–18) to Purāṇic personalities and events. Some of them are mere names; so some additional information may be noted here from second-hand sources.[1]

Haribhadra expresses (once through the mouth of Indra) that Mahāvīra alone is an exception; and that all other so-called great personalities have been victims of cupidity and womanly temptations (I. 64–4), or of passions in general (V. iii): Gautama had a wife Ahalyā by name; at times, whenever taken as identical with Dīrghatamas, he is painted to be quite voluptuous.—Vasiṣṭha had for his wives Ūrjā, Arundhatī etc.; and he had one hundred sons.—Parāśara, unmindful of place and time, fell in passionate love with Satyavatī, the fisher-girl.—Jamadagni demanded, from king Reṇu, Reṇukā in marriage; he had five sons from her; but he was a terribly suspicious husband.—Kaśyapa had more than a dozen wives and a pretty large number of sons.—Agastya once realized that his ancestors could not be rescued without his begetting a son. Then he formed a girl out of the most graceful parts of different animals and passed her secretly into the palace of the king of Vidarbha. When the child grew up, he demanded her in marriage; somehow the king consented; and she became his wife Lopāmudrā. To satisfy his wife, who had grown up in palace, he begged wealth from different kings.—Indra selected Indrāṇī to be his wife because of her voluptuous attractions; he employed celestial nymphs to excite the passions of holy men; he is called *parastrī-kāma-cārin*, a habitual adulterer; he tried to seduce Ruci, wife of Devaśarman; and his endevour to seduce Ahalyā, wife of the sage Gautama, is well-known.—Hara's attachment for Umā, who occupies half of his body, is often mentioned in the Purāṇa.—Viṣṇu has his wife in Lakṣmī; and in his incarnation of Kṛṣṇa, he had 16000 wives, apart from his sports with Gopīs to whom he is so much attached (V. 112–13).—Candra has twenty-seven wives, of whom Rohiṇī is the most favourite. He carried off Tārā, the wife of Bṛhaspati, from whom he had a son Budha by name.—Vāyu generated Bhīma from Kuntī and Hanumat from Añjanā. The hundred daughters of Kuśanābha would not comply with his licentious desires, so he made them crooked in physique; and thus their city came to be called Kanyā-kubja.—Yama-Dharma had several wives as Hemālatā etc. Dharma, one of the Prajāpatis, had married thirteen (or ten) of the daughters of Dakṣa, and had a numerous progeny. He generated Yudhiṣṭhira from Kuntī.

1 The following works are mainly used: A Classical Dictionary of India by J. Garret (Madras 1871) and its Supplement (Madras 1873); A Classical Dictionary of Hindu Mythology etc. by J. Dowson (London 1879); Vedic Mythology by A. A. Macdonell (Strassburg 1897); Epic Mythology by E. W. Hopkins (Strassburg 1915); Index to the Names in the Mahābhārata etc. by S. Sörenson (London 1904-25); Bhāratavarṣīya caritrakośa by Chitrava (Poona 1932).

In conclusion, Haribhadra refers to a series of legends, particularly the births of Purāṇic personages (V. 114–18), and summarily denounces them as unnatural and unworthy of any credence. Some of them, viz., the births of Brahman (I. 53–7), Tilottamā (I. 58–84; III. 27–37), Droṇa (I. 60–61), Ṣaṇmukha (III. 53–86), and of Svedakuṇḍalin and Nara, i. e., Raktakuṇḍalin (I. 58–84) are already referred to in the earlier discussion; and we have noted the relevant sources above. Some particulars about the rest may be added here: There is a legend that (Pavana-?) Gaṇapati originated from the scurf of Pārvatī's body.—Urvaśī was so named, because she was born from the thigh.—Nalakūbara and Maṇigrīva were excessively drunk and sporting in a nude condition in the river Ganges. When Nārada came there, the ladies clothed themselves; but these two remained naked. Nārada was offended, and cursed them to become trees for one hundred years. They were relieved by the contact of Kṛṣṇa who pulled the mortar, to which he was tied by his mother, through the interspace between the pair of Arjuna trees in which they were transformed.—Vasudeva and Devakī were in the prison of Kaṁsa, and it is there that Devakī conceived Balarāma. But in the seventh month, through the mediation of Māyā, the embryo was transferred to the body of Rohiṇī who was staying at Gokula. This Balarāma of the Yādava race is considered to be an *aṁśa* of Śeṣa.—Pārvatī is the daughter of Himālaya and Menā.

The success of Haribhadra's performance depends primarily, if not entirely, on the intellectual integrity and fidelity with which he has presented the Purāṇic legends that are being satirised. We can start *prima facie* that he would not dare to change the popular, mythological stories, at least their fundamentals, current in his locality and at his time; for, if he were to do so, he would be cutting the very ground under his feet, and his work would fall in the estimation of his contemporaries to whose gathering it has been already narrated at Citrakūṭa (V. 123).

On the whole, we have been fairly successful in tracing the counterparts of the legends, quoted by Haribhadra, to their sources available today. Haribhadra is not actually quoting in the very words of the original, but he is rewriting the legends in his words and mostly from memory. Naturally we will have to make ample concession for omissions and minor variations in expression and presentation. In some cases, Haribhadra's legends, when studied in comparison with those in the present-day texts, show differences in details. Their significance depends upon their position in the story and on their relative bearing for the purpose of denunciation. Some divergences are of minor significance: for instance, the names of the parents of Droṇa (I. *6*); whether the Sage called the Boy or *vice versa* (II. *2*); whether Reṇukā's chastity was respected by plants (III. *1*); whether Upasunda or Nisunda is the name (III. *3*); whether Vinatā laid two eggs or three (IV. *7*); whether Yudhiṣṭhira asked the boa seven questions or more (V. *8*); etc. Such differences do not affect the chief idea that is selected as the target for the satirical shaft. There are other differences of major significance: for instance,

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whether, according to the Purāṇic legend, Kīcakas were accommodated in and born from bamboo-hollows (I. *3*); whether the lotus was caught stuck at Viṣṇu's navel (I. *5*); whether Karṇa was born through the ear (I. *6*); whether Drupada's bow is described in the epic to contain Nāgas etc. (II. *5*); whether Hanumat climbed the mountain-like Jaṭāyu (II, *6*); etc. If these events have no basis in the Purāṇic stories, the very edge of Haribhadra's criticism is blunted; and his denunciation of Purāṇic legends becomes impertinent.

Before we raise the question, whether Haribhadra has really taken liberty with some of the legends, we have to remember that our epics and Purāṇas have not come down to us exactly in the same form in which they were current at the time of Haribhadra. Their texts have been subjected to so many vicissitudes in different localities and for centuries together that the authenticity of every episode, nay of every passage, is to be judged on its own merits. This is fully demonstrated by the critical edition of the Mahābhārata. The condition of the text-tradition of the Purāṇas is much worse. They present such an indiscriminate fusion of text-tradition and such a bewildering medley of myths that the wits of a text-critic would be completely stunned. Very good results have been achieved by the study of Mbh. Mss.; and the late lamented Dr. V. S. Sukthankar has brilliantly sketched the pros and cons of the text-variation in the Mbh. in his following observations[1]: "All the difficulties in the explanation of this phenomenal variation vanish, however, as soon as we assume that the epic was handed down from bard to bard originally by *word of mouth*, as is clearly implied by tradition. That would explain, without any strain or violence, the existence of the mass of variants, of differences in sequence and of additions and omissions. If the text has been preserved, for any considerable period of time, only in memory and handed down by word of mouth, those are just the changes that could not possibly be avoided. It is evident that no great care would be lavished on the text by these custodians of the tradition to guard it against corruption and elaboration, or against arbitrary emendation and normalization: to reproduce the received text, which was not guarded by canonical authority or religious sanction, with any degree of precision would be neither attempted by the bards nor required of them. Whenever and wherever the text was then written down—and it was probably written down *independently* in different epochs and under different circumstances—these transmissions by word of mouth must have contaminated the written text and innumerable variations in it. The assumption of some such complicated derangement, beyond the normal vicissitudes of transmission, is necessary to account for the abnormal discrepancies and strange vagaries of the Mahābhārata manuscript tradition. In other words, we are compelled to assume that even in its early phases the Mahābhārata textual tradition must have been not uniform and simple, but multiple and polygenous." In another context Dr. V. S. Sukthankar has observed thus with regard to citations; and what is true about

1 The Ādiparvan, Poona 1933, Prolegomena, p. 79.

them nearly holds good with regard to legends and their contents[1]: "Then in the case of citations we must allow for failures of memory, and the quotation was never compared with the original. Moreover we must never forget that probably from time immemorial there have existed local versions of the Mahābhārata. The citations made even by very old writers were from these *local* versions. A citation by a writer of the eighth century or even the sixth century proves nothing for the Ur-Mahābhārata, that ideal but impossible desideratum; though the citation is far older than our manuscripts, it is evidence only for the text of the *local* Mahābhārata in the eighth, respectively in the sixth century, notwithstanding that the differences between the various recensions and versions of the Mahābhārata must diminish as we go back further and further."

No doubt there must have been Mss. of the epics and Purāṇas (III. 53) in the days of Haribhadra, but generally the narratives were heard from the mouth of rhapsodists. That they were handed down by word of mouth, as suggested by Sukthankar, is to a very great extent confirmed by the fact that, whenever Haribhadra appeals to the authority of Purāṇas etc., he uses almost uniformly terms like *suvvaï, suaṁ*, etc. (I. 35, 41; II. 27, 31, 61; III. 27, 38, 53, 66, 93; IV. 19, 27; V. 11, 33, 37, 60, 64, 112, 114; etc.). It is not unlikely, therefore, that some discrepancies in the details, whether minor or major, might go back to the traditional narration which was recited round about Citrakūṭa at the time of Haribhadra; and we can hardly hope to trace the same necessarily in the present-day texts. It is equally possible, in some cases where Haribhadra's statements show deviation from the sources, that he is criticising *the legends which passed as such according to the tradition from which he got them.* One cannot be dogmatic on one or the other explanation, because the sources, so far tapped, are comparatively limited. Further, when legends are quoted from memory, contamination, confusion and variation in details are inevitable. The very fact that most of the legends or their nearest counterparts we have been able to trace to their sources clearly indicates that Haribhadra did not want to put forth imaginary legends and then to condemn them. Though it is quite plain, it may be noted that the sources recorded by us do not indicate that all those works are necessarily older than Haribhadra, but it only means that those legends belong to a period earlier than that of Haribhadra. He mentions only three works by name, Bhārata, Rāmāyaṇa and Viṣṇupurāṇa; and all other sources are our suggestions.

At times there is no agreement even among the Purāṇic legends. For instance, according to one version, Agnī was sent by gods to Śiva and Umā for a mighty son who can destroy Tārakāsura; while, according to another version, though less popular, he was sent by Indra to prevent Umā from conceiving a child. Haribhadra narrates clearly the latter version, though the Sanskrit and Gujarāti versions of the Dhū. read there, wrongly of course, the popular legend. The legend given by Haribhadra has its place in the present-day Vāyupurāṇa, as noted above. It is interesting to note that, in some cases

1 Prolegomena p. 29.

(I. *5*; II. *5*; IV. *3*), the details of the legends are more specifically traced in the additional passages recorded in the foot-notes and Appendix of the critical edition of the Mbh. That only means, the recension of the Mbh. which reached Haribhadra's ears was more inflated than our critical text which is constituted according to well-established and judiciously evolved canons of text criticism based on the available Mss.

Some of the legends quoted by Haribhadra appear to have been pieced together from different sources, even with mutual contamination (I. *6*; III. *3*). It is creditable to Haribhadra that the number of such cases is quite small. This is inevitable in those days when one had to depend mainly on memory, which was a storehouse of all traditional lore, and not on books, as we do today.

Among the legends, the sources of which Haribhadra has clearly mentioned, some are found in the present-day texts with substantial agreement in details (I. *7*; II. *1*, *2*; III. *9* V. *7*); but in three cases (I. *3*, *6*; II. *6*), though the sources are given as Bhārata and Rāmāyaṇa, we do not find any passages in the present-day texts to support Haribhadra. That Karṇa was born from Kuntī's ear is a common story, quite popular even to this day, though not found in the Mbh.; and it is not surprising, if it was current in the days of Haribhadra too. First, *karṇa* means the ear, and popular etymology would certainly weave out such a story; secondly, there is as well a psychological motive, namely, by Karṇa's birth through the ear Kuntī's virginity remains intact, his generation by Sūrya being after all miraculous, nay supernatural. Though Mbh. makes no mention of such a legend, I think, the birth of Kīcakas from *kīcakas* or bamboo-hollows is similarly based on popular etymology; such a legend might have been current in the days of Haribhadra; and it is quite in tune with a host of legends in the epics and Purāṇas with which the 'miraculous germination of the semen into human beings' is a regular 'apparatus for the generation of the great men of the past about whose birth nothing exciting was specially known to the chronicler'. Coming to the episode of Jaṭāyu, the epics do mention the mountain-like shape of Jaṭāyu; and thereby Haribhadra's purpose is served. But the details of the story cannot be fitted in the present mould of Vālmīki's Rāmāyaṇa. Haribhadra is quoting a Sanskrit verse[1] in that context; and it would indicate that he has some definite source before him.

My observations on the sources of Haribhadra's legends, I am quite aware, are tentative; and I hope that those scholars, who have better library facilities at their disposal and who have a closer study of the Purāṇas, would try to shed more light on this topic.

5. Sanskrit and Gujarāti Dhūrtākhyānas

The Sanskrit version of the Dhūrtākhyāna, included in this edition,

1 The Sanskrit and Gujarāti Versions do not give this quotation.

is extracted from the Tattvakaumudī[1] which is a Vivaraṇa or Vṛtti by Saṅghatilaka on the Samyaktvasaptatikā[2], attributed to Haribhadra[3] himself. The *praśasti* of the Vṛtti[4] gives a good bit of information about Saṅghatilaka and his predecessors in the ascetic line. It opens with the glorification of Candragaccha to which belonged the following teachers: Vardhamāna, Jineśvara, Abhayadeva I (*raṅgan navāṅgī-mahāvṛtti-Stambhana-Pārśvanātha-jinarāṭ-mūrti-prakāśaikakṛt* the author of the commentaries on the nine Aṅgas, [who became a Sūri in Saṁvat 1088 or 1031 A. D.])[5], Jinavallabha, Jinaśekhara, Padmacandra, Vijayacandra, Abhayadeva II (from whom started the Rudrapallīya-gaccah) Devabhadra, Prabhānanda, Śrīcandra & Vimalacandra, Guṇaśekhara and lastly Saṅghatilaka, the author of Tattvakaumudī. Saṅghatilaka had his *vidyā-guru* in Jinaprabha[6] whose erudition had pleased, Sāhi Mahammada at Ḍhillī[7]. He composed the Vṛtti at the request of Devendra who was an *anuja* of Somatilaka, an eminent pupil of Saṅghatilaka himself. It was composed at Sārasvata-pattana (Pāṭaṇa?) [and finished] during Dīpotsava (i. e., October-November) in the year 1422 (*śrīmad-Vikrama-vatsare dvi-nayanāmbhodhi-kṣapākṛt prame*) of the Vikrama era, i. e.,–57 = 1365 A. D.

This Sanskrit Dhūrtākhyāna is neither a Chāyā nor a literal and studious metrical rendering or paraphrase of the Prākrit original, though it is solely based on it. Saṅghatilaka, there is not the least doubt, has the Prākrit text of Haribhadra before him; he is trying to present its contents, in simple Sanskrit verses, with sufficient closeness and strictly adhering to the same

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1 This is published by the Devachandra Lālabhāi Jaina Pustakoddhāra Fund, No. 35, Bombay 1916. This copy reached my hands rather late, so some details I have noted in the foot-notes.

2 This Sk. Dhūrtākhyāna forms a part of the commentary on verse No. 12 which runs thus: मोहिज्जइ मंदमई कुदिट्ठिवयणेहिं गुविलढंढेहिं । दूरेण वज्जियव्वा तेण इमे सुद्धबुद्धीहिं ॥ १२ ॥. The story is introduced with this remark: एतदर्थसत्यापनार्थं वैश्रमणश्रेष्ठिदृष्टान्तो मूलदेवादिपञ्चधूर्तस्वरूपोपलक्षितः प्रतन्यते, तथाहि— समस्ति etc. At the close there are 28 verses more than what is printed here; they have nothing to do with Dhū. proper. They tell us that Vaiśramaṇa, by hearing all this from Susthita, developed firm Samyaktva. He accepted the vows of a householder. His wife also accepted *ratna-traya-dharma*. Even when his wife was troubled by a Vyantarī, Vaiśramaṇa's faith in Jina was unshaken. In due course he attained liberation. The concluding portion runs thus: इत्थं वैश्रमणस्य चारु चरितं श्रुत्वा श्रुतिप्रीणकं, मा रामायणभारतश्रुतिभवैर्वाक्यैर्विचाराक्षमैः । मालिन्यं नयतातिनिर्मलतमं सद्दर्शनं पावनं, येन स्युर्भवतां जिनागमविदां शर्मश्रियः सुस्थिराः ॥ ४५५ ॥ [इति] कुदर्शनवर्जनविषये वैश्रमणकथा ॥. This edition of the commentary does not give any chapter headings or endings. Saṅghatilaka does not appear to have mentioned either Haribhadra or the name of the work, Dhūrtākhyāna.

3 Jaina Granthāvali, p. 191.

4 Peterson: Reports I, pp. 92-4; Reports III, Index of Authors, p. 124; also the Praśasti in the above edition p. 237.

5 Peterson: Reports IV, p. iv.

6 Peterson: Reports IV, Index of Authors, pp. 37-8.

7 This king is apparently Muhammad Tughluq (1325-1351 A. D.) of Delhi. For a detailed biography of Jinaprabhasūri, see the Intro. by Nahtā to the Vidhimārgaprapā, ed. Jinavijayaji, Bombay 1941.

sequence of narration; and he attempts to include most of the ideas from the original, at times in identical expressions (Pk. I. 76, Sk. 66 etc.). He is more after narrating the story with as few secondary details as possible. Whenever there are lengthy descriptions in the Prākrit text, he either summarises them or adds his own with a bit of independence. It may be that even metrical exigencies have frustrated his attempts to be more close and literal in his rendering. Sometimes he expresses the original with remarkable compactness (verses 82, 103, etc.) and in a few cases with elegance and beauty (125, etc.). He shows that he is fairly acquainted with the details of Purāṇic mythology: the proper names are freely substituted by other synonyms (Svāmin = Skanda, Mahāsena = Ṣaṇmukha, etc.); once an additional source, Bhārata (102) is rightly added; and sometimes are added supplementary details, such as, the names Dhūmorṇā and Nahuṣa (verses 351, 385) and the birth of Kārtikeya for the destruction of Tārakāsura (204 f.). Sometimes his references to the sources are not quite to the point (169) and in one place (106) it is a bit obscure.

Perhaps a verse between Nos. 86[1] and 87 is missing. Possibly in his zeal of summarising the story, Saṅghatilaka skips over certain portions of the Prākrit text, viz., I. 30-4, V. 115 f. The contents of some verses, for instance, III. 83, V. 80, are not fully covered: the latter, it may be noted presents some difficulties of interpretation. The legend of Varāha lifting the earth (III. *10*) is missed by him, somewhere between verses 236-38. As to the quotations in the original, it appears that the author wants to present his text purely in Sanskrit: some of the Prākrit quotations (II. 50, III. 67) are nicely rendered into Sanskrit (125, 215); some of those in Sanskrit are duly reproduced; but it is difficult to say why some (II. 73, IV. 92, V. 4, 5, 103) are skipped over without any trace.

More than once Saṅghatilaka not only shows difference in ideas but also adds new ideas, when compared with the Prākrit original (see for instance: Nos. 21*d*, 23*d*, 159*b*, 161*d*, 199*d*, 204*b*, 239*d*, 242*d*, 243*d*, 316*ab*, 409*d*, 416*d*, etc.). Some of these are apt similes, quite creditable to any poet.

There are many places where one can easily take exception to Saṅghatilaka's rendering of the original: *lhasiya-celaṁ* (I. 60) = *dūṣita-vāsasam* (52); *seaṁ* (I. 74) = *śeṣam* (64); *Sea-kuṁḍalī nāma*[2] (I. 75) = *Sitakuṇḍali-nāmā* (65); *ṇamiūṇa Jiṇavariṁdaṁ* (II. 24) = *nṛpatiṁ natvā* (99)[3]; *phuṭṭaṁ du-bhāga-jāyaṁ* (II. 29) = *trividhatām agamat* (104); etc. His statement that the progeny of Gaurī and Śaṁkara was required for destroying Tāraka (203–4),

1 On comparing with the ed. of the commentary, I find an additional verse which runs thus: तस्य मध्ये महाकायः सच्छायो वटपादपः। कमलाख्यो महायक्षस्तन्मूलमधितिष्ठति ॥ [८६*१] ॥.

2 The Gujarāti text reads *S'vetakuṇḍalī nāmi.*

3 In this particular case, as required by the context, Saṅghatilaka appears to have had before him a reading like *ṇamiūṇa ṇaravariṁdaṁ*, because Jina is not at all introduced in the earlier part of the story. The presiding deity is a Yakṣa. The Gujarāti text also says: *rājānē praṇamī.*

though quite in agreement with a Purāṇic tradition, is contradictory to the explicit statement of Haribhadra (III. 55) who follows a slightly different tradition[1].

On account of its being a part of the commentary, the opening and concluding portions of the Sanskrit Dhūrtākhyāna do not give it an appearance of a self-sufficient unit. More than once, it comes to our help in clearly understanding the Prākrit text of Haribhadra[2].

The Dhūrtākhyāna in Old-Gujarātī, included in this edition, mentions at its close that it was written (*liṣitaṁ*) or copied by Pt. Lakṣmīkīrti, the pupil of Ratnasundaragaṇi of the Jinamāṇikya-śākhā of the Kharatara-gaccha at Udaipura in Saṁvat 1758 (–57 = 1701 A. D.), Kārtika Śukla, 12, Saturday. The word *liṣitaṁ* should ordinarily mean 'copied'; so this proof is not enough to infer that Lakṣmīkīrti is the author of this Gujarāti work. In fact, we do not know the name of its author; and all that we can say about him is this much: he flourished earlier than 1701 A. D.; he had realised that the Dhūrtākhyāna was an effective attack against the Purāṇic religion and the Purāṇas; and he wrote the tales, from the Dhūrtākhyāna of Haribhadra, in the *loka-bhāṣā*, that they might be intelligible to laymen (*bālāvabodha-rūpāḥ kathāḥ*).

The author's primary aim is to narrate the stories included by Haribhadra in his Dhū. He closely follows the Prākrit text, and mainly concentrates his attention on narrating the stories, ignoring the mosaic descriptions of Haribhadra and spicy similes of Saṅghatilaka. At times his rendering is quite literal. To make the narration effective, he amplifies the original by additional remarks (p. 49, ll. 19, 22-3; p. 60, ll. 5-6; p. 64, ll. 21-23; etc.). Some verses in the Prākrit (III. 83, V. 80) are not duly covered, and some details (V. 115 f.) are disposed off summarily. Partly agreeing with Saṅghatilaka, some quotations are not included (II. 73, IV. 92, V. 4, 5, 18, 103). Somehow I. 87*1 is quoted with some different readings.

There is not the least doubt that the author is mainly following the Prākrit text: his Gujarāti rendering, as a rule and throughout the work, agrees more with Prākrit original than with the Sanskrit version of Saṅghatilaka; two quotations (II. 50, III. 67) which are rendered into Sanskrit by Saṅghatilaka, are quoted in Prākrit, as in the original, by our author (pp. 54, 57); and one legend, III. *10*, omitted by the Sk. text, is duly given by him (p. 58). Though the Prākrit text is mainly and closely followed, there is sufficient proof to indicate that he has consulted the Sanskrit text of Saṅghatilaka. Many points and remarks, which are not found in the Prākrit but are present in

1 See III. *6* above.

2 In continuation of what my friend Dr. A. M. Ghatage has said (New Indian Antiquary, I, 5, August 1938), I might record here that Saṅghatilaka uses the form *mutkalāpya* (334, 394), gerundive from the root *mutkalāp*; and it stands once for *āucchiūṇa*, 'having taken leave' (V. 9), and once for *pucchiuṁ*, 'having taken permission' (V. 74) in the original Prākrit.

the Sanskrit text, are seen in this Gujarāti version. At I. 35 Haribhadra has *Bhārahe purāṇe a*; Saṅghatilaka has in the corresponding passage (29) *S'rī-Rāmāyaṇa-Bhārate;* and the Guja. text has *Bhārata Rāmāyaṇādika granthe* (p. 50, l. 24). This is perhaps the only reference, in the first two chapters, indicating explicitly the influence of the Sk. text. From the third chap. onwards we see more of this influence, and even some phrases here and there remind us of the Sk. text: Pk. *dhāüvvāya–pisāeṇa* (III. 1), Sk. *dhātuvādādyair vyasanaiḥ* (150), Guj. *dhātuvādādika vyasanaī* (p. 55); Pk. no specific number, Sk. *stenāḥ pañca śatīmitāḥ* (159), Guj. *pāṁca saī caura* (p. 56); etc[1]. Then in describing the origin of Skanda (p. 57) to destroy Tārakāsura, the Gujarāti version closely follows the Sk. text, so also in supplying the names of Dhūmorṇā Nahuṣa, etc. Thus the writer of the Guj. Dhūrtākhyāna has used Saṅghatilaka's work here and there.

The author claims that these stories are being written in *loka-bhāṣā* which means the popular language (current, say roughly, in Northern Gujarāta, sometime before 1701 A. D.) as distinguished from the literary languages like Sanskrit, Prākrit and even Apabhraṁśa. The author, it is clear, is well-versed in Pākrit and Sanskrit; and inevitably the large sprinkling of Sanskrit words, seen in these stories, is due more to the author's command over Sk. vocabulary than to the actual usage of the contemporary *loka-bhāṣā.* This inference is quite natural when we look at the percentage of pure Sanskrit words in any modern Indian language as used by a Śāstrin, or even an educated man, and an illiterate villager. Loan words are an unsafe evidence in understanding the essential grammatic structure of any *loka-bhāṣā*, because they can be easily grafted anywhere; and it is all the more true in the case of religious books whose topics were usually described in Sanskrit terms. So the *loka-bhāṣā*, or Old-Gujarāti, in which our author wrote could not have contained so many Sk. words; and we should study its nature by taking into account declensional forms, verbal formations, particles etc. An exhaustive study of the language cannot be attempted here; but I would simply note a few formations which are interesting to a student of Apabhraṁśa and post-Apabhraṁśa stages especially in Rājasthāna and Gujarāta. Nominal forms: *joyana, ṭhāma* 'a place', *tarasī* 'thirst', *pāyaka* 'a foot-soldier', *be strīu, bhojāīo* (Pk. *bhāüjjāyā*), *māchiṇī* 'a fisher woman', *rātā phala* 'red fruits'. Pronominal forms: *tuṁ, mujha, huṁ* (also *huṁe*) etc. Particles: *jima, piṇa* 'also, but', *v. l. paṇi* (p. 50, *l.* 11, foot-note 13), *ma, heṭhāī, heṭhi, v. l., heṭhuṁ.* Verbal forms: *ūpanā, kahau, chaī, jouṁ, jovaī, dājhato, paīṭhuṁ, paīsūṁ, paraṇī, paraṇai, bīha, bhāgo, mūo, mokalajyo, lāgo, sakai, huṁto,* etc[2].

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1 Compare Sanskrit verses 231, 236, 262 with the corresponding Gujarāti portions.

2 It is interesting to compare these forms with those recorded in the Index of A Study of the Gujarāti Language by T. N. Dave, London 1935. The prose commentary in Old Gujarāti (on the Upadeśamālā) on which Dr. Dave's study is based is called Bālāvabodha; and it may be noted that the Gujarati version of the Dhū. also bears the same name.

The above illustrations are picked up at random, and there is no pretension to an exhaustive study. Apart from the large number of Sanskrit loan words, this *loka-bhāṣā* shows many words used in Prākrits; and some of the particles are the same as those in Apabhraṁśa. The pronouns and verbal formations of the Apabh. stage have undergone a great deal of change which is natural and unavoidable in the evolution of spoken languages. Some changes are just a matter of shifting pronunciation: *kahaü>kahau, dajjhaṁto >dājhato, mokkalijjaü>mokalajyo, sakkaī>sakai,* etc. Rājasthānī and Gujarāti are more lucky than any other modern Indian language because of their rich heritage of earlier stages of the language; and a careful study of the texts, from century to century, would certainly demonstrate the evolution of these languages through Prākrit, Apabhraṁśa and post-Apabh. stages of the Middle Indo-Aryan.

The Sanskrit and Gujarāti Dhūrtākhyānas cannot be judged as original contributions like their Prākrit counterpart; they definitely indicate, however, that the performance of Haribhadra did appeal to subsequent generations; and, as they stand today, they are useful aids to understand and check the Prākrit text of Haribhadra.

6. Dhūrtākhyāna and Dharma-parīkṣā

We come across a pretty large number works called Dharma-parīkṣā (Dp.)[1]. Most of them are not critically examined as yet. It is Amitagati's Dp. that has been exhaustively studied[2], and it can be accepted as a representative of Dp. texts for all practical purposes. Vṛttavilāsa, Padmasāgara and others have mechanically followed Amitagati's Dp. By the discovery of Hariṣeṇa's Dp. (Saṁvat 1044,–56 = A. D. 988), which was written 26 years earlier than that of Amitagati (Saṁvat 1070, –56 = A. D. 1014), it is clear now that Amitagati is not the creator of the plot of Dp. Amitagati tells us that he composed his work in two months[3]; no doubt, he is a gifted didactic poet with a flowing Sanskrit style; but he does not mention his predecessors. Hariṣeṇa, however, frankly says that the Dp. which was formerly composed by Jayarāma in Gāthā metre is now composed by him in Paddhaḍiyā metre. Unfortunately Jayarāma's Dp. has not come to light so far. Hariṣeṇa's Dp. is in Apabhraṁśa; there is no conclusive evidence to establish that Amitagati solely followed Hariṣeṇa; the plot of the story, adopted by both Hariṣeṇa and Amitagati, is remarkably identical; what Hariṣeṇa says would indicate that almost all his material was present in Jayarāma's Dp.; and Amitagati's Sanskrit expression betrays Prākritisms in narrative portions. All these facts go to indicate that Jayarāma's

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1 See my paper 'Hariṣeṇa's Dharma-parīkṣā in Apabhraṁśa' in the Silver Jubilee Number, Annals of the B. O. R. I., vol. XXIII, pp. 592–608.

2 N. Mironow: Die Dharma-parīkṣā des Amitagati, Leipzig 1903.

3 The Sanskrit text with Hindī translation has been published by Pannalal Bakaliwal, Bombay 1901; another edition giving the Marāṭhī translation of Pt. Bahubali Sharma has appeared lately, Sangli 1931. One feels the necessity of a critical edition of Amitagati's text.

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work was in Gāthā metre, the language being Śaurasenī or Māhārāṣṭrī; and for the present we might presume that the plot of Dp. owes its birth to Jayarāma.

Comparing the works of Hariṣeṇa and Amitagati one finds that, so far as the the events of the plot and their sequence are concerned, both of them are in close agreement. This indicates that Amitagati has not taken much liberty with the structure of the plot. Hariṣeṇa's text is not available in print; so I give below the analysis of the narrative structure[1] of Amitagati's Dp. which would enable us to compare and contrast the two works, Dhū. and Dp.

In Jambūdvīpa, on the southern range of Vijayārdha, in the town named Vaijayantī, there lived a Vidyādhara king Jitaśatru and his queen Vāyuvegā who had a son Manovega, endowed with faith in Jina's doctrines. His friend Pavanavega, prince of Priyāpurī, had no such faith; and he was much worried on that account. Once returning from his visit to Jina-temples, his *vimāna* stopped at Ujjainī, in Mālava; and in its northern park there was an omniscient monk, Jinamati, on whom he waited with reverence. Jinamati expounded to the audience the proportion of pleasure and pain in *saṁsāra* with the explanation of *madhu-bindu-dṛṣṭānta* and the consequences of religious and irreligious life. Manovega asked Jinamati whether his friend Pavanavega would possess *samyaktva;* and he got a reply that he could enlighten his friend by taking him to Pāṭaliputra. Pavanavega was anxious to meet his friend Manovega whom he met on the way to the joy of both. Manovega told him how he visited various Jaina holy places and came to Pāṭaliputra, a prosperous centre of Brahmanic ritual and learning. Pavanavega expresses his impatience to visit Pāṭaliputra, and next morning both of them reached there and got down in the park.

I. Both of them, though decked with ornaments, assumed the form of faggot-grass-sellers. It was a surprising sight to one and all who began to speculate about them. They reached the Brahma-śālā, bet the drum, and sat on the golden seat. At this challenge, Brāhmaṇas rushed forth for dispute. They wondered at their splendour and grace, and almost mistook them for gods. On being pointedly questioned, Manovega, requesting them not to be irritated, told them that all that they did was out of mere curiosity and that they were mere grass-selling boys whose prototypes were found in Bhārata stories. One Brāhmaṇa asked: 'How can there be grass-faggot-sellers decorated with jewels? If such cases are found in the Rāmāyaṇa

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1 Mironow follows the rule 'divide et impera' and presents the summaries of various stories separately. The method is admirable and quite suited for studying the stories. But the analysis of disjoined stories does not clearly bring out the effect of entire work, especially of the fantastic tales and the bearing of subsequent legends on their points. Just to bring out this aspect of Dp. clearly, I have added here a bit detailed summary. Those who want more particulars about individual stories may either consult the original Sk. text or Mironow's dissertation.

and Bhārata, we would like to hear them.' Manovega said that he would explain everything, if there are any thoughtful (*vicāraka*) among them; otherwise his fate would be like that of Madhukara who received 16 strokes for telling the truth about the heaps of pepper and grains in different parts of the country. The leader assured him that they were all thoughtful Brāhmaṇas. Further Manovega told them that he feared to speak, if any of them belonged to the following ten types of men (about whom ten stories are narrated): 1) *rakta*, a passionate husband duped by his younger wife; 2) *dviṣṭa*, who wants his son to take revenge on his enemy by using his dead body; 3) *mūḍha*, a silly priest outwitted by his unchaste wife and pupil; 4) *vyudgrāhin*, a blind block-head prince; 5) *pitta-dūṣita*, a bilious fellow mistaking sweet as sour; 6) *cūta*, a wreckless king who pulled out the mango tree; 7) *kṣīra*, a foolish Tomara chief who illtreated a milch cow; 8) *aguru*, an ignoramus who could not understand the value of *aguru* plantation; 9) *candana*, a washerman incapable of recognising sandal; and 10) *bāliśa*: Four fools, once upon a time, saluted a Jaina saint, endowed with various religious and ascetic virtues, who uttered the blessing '*dharma-vṛddhi*'. They began to quarrel as to whom it was meant for; and when they asked the monk, he told them that it was meant for him who was decided to be the most foolish by the wise people of the town after hearing their biographies. 10*a*) Viṣamekṣaṇa narrated thus: 'One day I was sleeping with my two wives on both sides. Just for joke, I placed the lamp on my forehead. A mischevous rat pulled the burning wick, and one of my eyes was scorched. Afraid of disturbing my wives, I allowed my eye to be burnt.' 10*b*) Kuṇṭahaṁsagati spoke thus: 'Ṛkṣī and Kharī are my most ugly wives; their mutual jealous abuse and quarrel made me lose both my legs; and being afraid of them, I tolerated all this.' 10*c*) Boṭa (or Boḍa) said thus: 'I had been to my father-in-law. At night, I had a bet with my wife that one who speaks first should give a rich feast. A thief entered the house and collected all the treasure. He began stripping my wife of her clothes on the body. I kept quiet. She began to abuse me at the loss of wealth and at her insult. I at once told her that she lost the game by speaking first, and she should give the feast now.' 10*d*) Gallasphoṭika told his tale thus: 'I had gone to the house of my father-in-law. Out of bashfulness and seeing some hedious sight, I did not take my meals. As time passed, I was overpowered by hunger. I was just gulping a handful of fine rice kept in a basket below the cot when my wife came there, and I could not swallow them. My mouth was full to the brim; I could not speak; and my cheeks grew hard. There was a great row, and different explanations were offered about my disease. A skilful physician diagnosed my trouble, calling it *tandulīya* ailment; he quietly bored my cheeks and took out rice particles. Thus I made myself an object of ridicule.' After hearing these tales, the Brāhmaṇas assured Manovega that none from them belonged to any of the ten types and that he should answer their question. Manovega spoke thus: 'Viṣṇu is a mighty divinity, full of glory, grace and power; then how is it that he stayed

as a cowherd-boy at Gokula sporting in various ways, that he became a messenger of Pāṇḍavas and a charioteer of Arjuna, that he begged at Bali's door, and that he suffered from Sītā's separation? If that divine Viṣṇu could do mean acts, what is wrong in our selling grass and faggots? The Brāhmaṇas felt disillusioned; and they could see how god Viṣṇu was exposed to so many blemishes and inconsistencies, and how Purāṇas were full of contradictions.

II. Second time Manovega became a rough hunter, and his friend, a cat without ears, put in a pot. They met Brāhmaṇas as before, and told them how the cat had the power of warding off rats at miles' distance and that it was for sale. Brāhmaṇas realized its utility and were ready to buy it at the quoted price. On examination, however, it was found that it was devoid of ears which, Manovega explained, were eaten by ferocious rats one night. Brāhmaṇas laughed at his daring contradiction. Manovega refused to admit that the single flaw of not having ears spoiled all other virtues of the cat. The Brāhmaṇas assured him that they were not 'Frogs in the Well'; but they questioned him straight: 'How can this flaw of the cat be tolerated?'

Manovega then narrated the legend of passionate Agni (or of Yama and Chāyā): 'The ascetic Maṇḍapakauśika feared that he might lose heaven for want of progeny, so he married a widow from whom he had a beautiful daughter Chāyā by name. While going on piligrimage, he just thought to what god he should entrust his daughter who would not be able to stand the strain of journey. He began scrutinizing the acts and character of different gods: Īśvara is extremely passionate; Hari is not satisfied with 16 thousand Gopīs; Brahman was mad after Tilottamā and lost his head, and once he generated Jāmbava from a bear; and Indra misbehaved with Ahalyā. All these gods are victims of cupid. So he kept Chāyā with Yama who too, as days passed, fell in love with her and always carried her in his stomach. Agni was jealous of Yama's prize. One day when Yama had taken her out on the bank of Ganges, Agni mated with her. Just at that moment Yama came there. She swallowed Agni, and Yama swallowed her. Agni was missing to the distress of all. At last Vāyu managed to expose both Chāyā and Agni. Agni tried to conceal himself when pursued by Yama. If Agni can still be a god with all this blemish, my cat's virtues can remain intact without ears.' Brāhmaṇas admitted that Purāṇas were inconsistent. Manovega further pointed out the blemishes of Śaṁkara, Viṣṇu, Brahman, Indra, Yama, Agni, Sun, etc.

III. Third time Manovega assumed the form of a nude Jaina-monk; and accompained by Pavanavega, he met Brāhmaṇas as before. They assured him that they were not like that king of Campā who illtreated his truth-speaking minister, and requested him to narrate how he became a monk etc. Manovega spoke thus: 'My father is Munidatta, a Śrāvaka from Śrīpura; and he entrusted me to an ascetic for study. Once I was sent out with the Kamaṇḍalu to bring water, but I sat playing with it on the road. Having learnt from other pupils that the teacher was angry, I ran towards the town. On the way a mountain-like elephant

rushed against me. Helpless and terrified I entered into the Kamaṇḍalu which was placed on the branch of *bhiṇḍa;* the elephant also rushed into it, and began tearing my clothes with its trunk. I ran out through the spout; the elephant also followed me; but with its tail stuck there, it fell on the ground. I reached a Jaina temple, and not getting ctothes I accepted this traditional form of a Jaina monk.' The Brāhmaṇas laughed at him as a fantastic lier telling impossibilities. When they assured him to abandon such scriptures as contained these details, he narrated to them the following episodes: Arjuna brought the Nāgaloka through an arrow-hole; Agastya drank the whole ocean, and his Kamaṇḍalu containing the universe was put on the branch of an *atasī* plant; and Brahman's hair was caught at Viṣṇu's navel when the former came out of latter's stomach after seeing there the universe which was once missing. If these legends are true, it is quite possible that the elephant could pass through the Kamaṇḍalu-hole, be accommodated in the Kamaṇḍalu, and have it's tail stuck in the spout. The Brāhmaṇas were thus silenced; and they were further instructed by him on the faults of divinities and on the true nature of God.

IV. Fourth time Manovega became a Tāpasa, and accompanied by his friend, met the Brāhmaṇas as before. On condition that they are quite considerate, he narrated his tale thus: 'At the time of my mother's marriage there was a confusion created by an elephant. She rushed out with the bride-groom at whose touch she fell in a swoon, but he ran away. It was discovered that she was pregnant due to his toueh. Hearing of a 12 years' famine from Tāpasas, I remained in the womb all the while and came out when the famine was over. As soon as I was born, I took a pot and demanded food. It was considered ominous; and I had to leave home and become a Tāpasa like this. My mother was righlty married again, as though she tried to follow Draupadī's example. I came here on my religious tour.' The Brāhmaṇas said that he was a first-rate lier talking impossible things; they admitted that they were open to correction, if such details were found in their Scriptures. Manovega, to confirm his experience, narrated the following legends: Bhagīratha was conceived at women's mutual contact; Gandhārī became pregnant by embracing a jack-fruit tree; Abhimanyu understood *cakra-vyūha* while he was in the womb; Mandodarī conceived at the contact of her father's semen, had her foetus restrained in the womb for seven thousand years, and delivered Indrajit after being married to Rāvaṇa; Vyāsa accepted renunciation immediately after his birth, and his mother remained still a virgin; Kuntī remained a *kanyā* even after begetting a son from the Sun; and Candramatī was still a *kanyā* after Nāgaketu's birth and was married to Uddālaka. 'If these Purāṇic legends are true, there is nothing incredible in my mother conceiving me at her beloved's touch, in my hearing about the famine from the womb, in my remaining there for twelve years, in my becoming an ascetic soon after my birth, and in my mother becoming again a *kanyā* after delivering me.' Manovega further enlightened Pavanavega and all others there by narrating the true tales about Karṇa, Vyāsa Pāṇḍavas, etc. He illustrated to them how people mechanically and thoughtlessly follow others, as in that story of the Copper Pot.

V. Fifth time Manovega, along with Pavanavega, became a Buddhist monk (*rakta-paṭa*); and on being assured by Brāhmaṇas that they were thoughtful, he narrated his wonderful experience: 'We are devotees of Buddhist monks. Once with sticks in our hands we were appointed by them to guard their clothes spread in sun-shine. Two terrific jackals came there, and we mounted the Stūpa with fear; they, however, lifted it up, and flew away speedily. When they dropped us with a view to devour us, there arrived Bhillas with dogs; and the jackals ran away. As we were in an unknown country, we easily became Buddhist monks.' Brāhmaṇas wondered at his astonishing lies; but he reminded them of the following legend: According to the Rāmāyaṇa, each monkey lifted five mountains. If this is true, two jackals can easily lift a Stūpa.

VI. At last Manovega and Pavanavega became Śvetāmbara monks (*śveta-bhikṣu*) and met the Brāhmaṇas who asked them why they became monks and who was their *guru*. Manovega continued in reply: 'Once our father Aruṇaśrīka sent us into the forest to graze the sheep, because the shepherd had to attend his father who was down with fever. I requested my companion to tend the sheep, so that in the meanwhile I might eat some *kapittha* fruits. The desire for fruits was very strong, but the tree was too tall. I went near, cut my head, and threw it on the tree requesting it to eat the fruits; as it ate fruits on the tree, my stomach was getting full below; and when I was satisfied, the head came down and joined the body as before. I looked for my brother, but found him asleep and all the sheep lost. We feared that our father would beat us; so we went away to a distant territory and accepted this comfortable garb.' Manovega further confirmed to the Brāhmaṇas the truth of his experience by narrating the following legends: Cutting his nine heads Rāvaṇa offered them to Śambhū, and these were again joined to his body; Dadhimukha's head could get itself joined with another's trunk; parts of Aṅgada's body were joined by Hanumat; Jarāsaṁdha's body was constituted of different parts; Skanda's person was made up of six portions; and when the priests are fed, the ancestors are satisfied. If all this, narrated in Brahmanic scriptures, is true, there is nothing improbable in my own head joining the body, and in my stomach being filled when my mouth eats *kapittha* fruits.'

The Brāhmaṇas were discomfited, and had no replies to give. Manovega explained to Pavanavega various other flaws in the religion and scriptures of Brāhmaṇas; he expounded to him how the heretical creeds originated; and he also propounded Jaina principles and practices at length. Pavanavega came to possess *samyaktva* and duly accepted the vows of a Śrāvaka. Both Manovega and Pavanavega led a happy life of religious householders.

The Purāṇa-like beginning, the religio-didactic discourse in the form of *madhu-bindu-dṛṣṭānta*, the abnormal proportion of folk-tales introduced by way of illustration, the different names of characters, immediate purpose of converting Pavanavega to Jainism by his pious friend Manovega, constant repetition of moral teachings and religious prescriptions, casual and side attacks on gods

and holy men, and above all the general frame-work of the story make Dp. much different from Dhū. But if we go a bit deeper and study Dp. more analytically and scrutinisingly, the inner kernel of Dp., though heavily superimposed with good many accessories and details, remarkably corresponds with that of Dhū. The mode of presentation is somewhat different, but the purpose is the same. Dhū. is a satiric attack on the Purāṇic legends referring to deities and holy personalities; and Dp., as indicated even by its name, is out to scrutinize the credentials of other religions by criticising their deities and mythology, of course for a specified and immediate aim of converting Pavanavega. Haribhadra's concluding suggestion (V. 122) that the study of Dhū. leads to *darśana-śuddhi* has been fully developed later[1]: Dp. actually converts Pavanavega who comes to possess *samyaktva;* and the narration of the Dhū.-story, according to Saṅghatilaka, makes Vaiśramaṇa-śreṣṭhin a pious believer (*su-śrāddha*) with firm faith in Jina. What is implicit, artistic and detached in the Dhūrtākhyāna becomes outspoken, religio-didactic and propagandistic in the Dharmaparīkṣā. In Dhū. the five Dhūrtas narrate tales of fantastic personal experience, and some points from them are confirmed to be reliable by other Dhūrtas after quoting parallel legends from Purāṇas. In Dp. Manovega himself, being a Vidyādhara, assumes six different forms; and then he either presents an inconsistent situation or narrates an improbable tale of personal experience. When his inconsistencies are exposed by the learned gathering of Brāhmaṇas, he silences them by quoting similar episodes from their Purāṇas. Besides this fundamental similitude between Dhū. and Dp., there are closely corresponding motifs in the fantastic autobiographical tales; and some of the confirmatory legends are common. Mūladeva and the Jaina monk tell nearly the same episode of Kamaṇḍalu and Elephant[2]. Immediatly after their birth, Khaṇḍapānās son walked away taking leave of his mother; and Tāpasa demanded food and accepted renunciation. Śaśa lifted up the elephant-hide-bag full of oil; and the two jackals, in the Buddhist monk's tale, lift up a Stūpa. Elāṣāḍha's head, cut off by the thieves, eats *badara* fruits on the tree; and the Śvetāmbara monk throws his head on the tree in order to eat *kapittha* fruits. Legends like Brahman's lotus or hair sticking at Viṣṇu's navel, Vyāsa's birth, Monkeys lifting mountains, and the physical make up of Jarāsaṁdha and Ṣaṇmukha are quoted in both Dhū. and Dp. to confirm almost common motifs. Though not in identical contexts there are many details and legends common to both Dhū. and Dp.: loose morals of gods (Dhū. I. 60 f.; Dp. XI. 21 f.); Brahman and Tilottamā (Dhū. I. 58–84; Dp. XI. 29 f.);

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1 Though the Dhū. does not mention any such event, the Prabhāvakacarita of Prabhācandra (A. D. 1277) records that Haribhadra diverted that layman Kārpāsika from partiality for the Bhārata and Itihāsas by telling him the five stories of rogues (*kitava-kathānaka-pañcaka*), and won him over to the Jaina faith (verses IX. 207–12). Prabhācandra quotes V. 120 thus: एयं लोइयकव्वं गद्धहलिंडं व वाहिरे मट्ठं । अंतो फोडिज्जंतं तुसवुसमुसमीसियं सव्वं ॥; and to explain this verse Haribhadra is said to have composed the Dhūrtākhyāna.

2 Two adjectives of the elephant are almost common to Dhū. and Dp.

Indra and Ahalyā (Dhū. V. 33–36; Dp. XI. 61 f.); Agni's mating with Yama's beloved[1] (Dhū. V. 26–30; Dp. XI. especially 82 f.); Agastya drinking the ocean (Dhū. IV. 27; Dp. XIII. 18 f.); Kuntī's sons from Sūrya etc. (Dhū. I. 82 f., V. 11, 23, 37; Dp. XIV. 91, XV. 11); the male organ of Śiva (Dhū. I. 39–4, V. 59; Dp. XIII. 80)[2]; etc.

The hungry Dhūrtas narrating their experiences and confirming the same with Purāṇic legends during a rainy week, with their dinner depending on the decision of their discussion, present a back-ground (in Dhū.) which is much dissimilar to that depicted in Dp. in which a learned gathering of Brāhmaṇas of Pāṭaliputra is visited on six successive days by Manovega (with his friend Pavanavega) who, modestly avoiding debate with Brāhmaṇas even after he beats the drum and sits on the golden seat, narrates fantastic tales and himself confirms the same with Purāṇic legends, when challenged about the veracity of his statements. In Dhū. it is the autobiographical experience that forms the back-bone of the story, the points of which are confirmed by Purāṇic legends; and so it is in the last four stories, i. e., III–VI, of the Dharma-parīkṣā. The first two contexts in Dp., i. e., I and II, present not an inconsistent and improbable story, but an incredible situation presented to the eye: those who have ornaments on their body cannot be grass-faggot-sellers, and a cat which is claimed to scare away rats at miles' distance by its presence cannot have its ears eaten by rats. The first situation is justified by the example of Viṣṇu; and the second by saying that a single flaw of the cat can be tolerated or ignored as in the case of god Agni. The Dhū. has no Brahmanic audience explicitly before it, while in Dp. Manovega is actually made to encounter the Brāhmaṇas in their own citadel and to outwit them by openly pointing out and criticising inconsistent elements in the Purāṇic mythology. The episode of the Buddhist monk in Dp. (No. V) is not quite successful, because it affords opportunity to satirize only one legend from the Rāmāyaṇa.

Jayarāma's Dp. is not available to us, and Hariṣeṇa's Dp. is still in MSS. If we are to be guided by Amitagati's work, we find that he attacks vehemently the Purāṇic deities, even when they do not figure in the legends satirised; here and there he adds certain Purāṇic stories, as they ought to be and as they are accepted by Jaina tradition; now and then he offers pithy maxims of worldly wisdom and sections of didactic teaching; he loses no opportunity to denounce worldly pleasures and prescribe religious discourses; and he not only criticises Purāṇic religion but adds also substantial details on Jaina mythology, dogmatics and ethics. These are some of the specialities of the Dp. text as it came to be shaped by Amitagati.

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1 The legend in Dhū. is shorter; and we do not find there the name of Chāyā and her association with Maṇḍapakauśika, given in Dp.

2 The town of Ujjainī with its northern park is introduced in both Dhū. (I. 2–3) and Dp. (I. 58, 64), though in different *contexts*.

The points of similarity, already noted above, do indicate that Jayarāma must have used the Dhūrtākhyāna of Haribhadra or some subsequent recension of it. The agreement is of a fundamental character and cannot be brushed aside as accidental or incidental. The illustrative sub-stories and the tales of four fools, included in Dp., show that some other popular stories have been intelligently used. Haribhadra by his satirical genius of a very high order merely smashed the structure of Purāṇic mythology, but the authors of Dp. have gone a few steps ahead that they tried to erect instead a superstructure of Jaina religious preaching. The artistic mould of Dhū. is missed; but a form of effective propaganda has been evolved, and it became much popular in subsequent centuries as indicated by the number of Dp. texts in different languages[1]. It is quite natural that Amitagati, or even his predecessors, utilised different and additional Purāṇic legends for the same purpose. The Dp. texts are stamped with a definite religious bias: perhaps that prohibited them from admitting a character like Khaṇḍapāṇā, and on that account some of the fantastic tales are toned down, in some cases being followed by a few Purāṇic legends. It is interesting to note that sometimes Amitagati, though he is a full-fledged propagandist, writes in a half-serious, mocking mood, even when he introduces a Digambara monk (Dp. XII, 88 f.). That is a befitting tone for a satirical writer. The Dhūrtākhyāna of Haribhadra, we have seen, is a unique satire; and its successors like the Dharma-parīkṣā are a fine specimen of Indian literature which is both interesting and instructive. The caustic prick, which such works might have given to the zealous followers of Purāṇic religion, has not much effect on the dispassionate student of Indian literature: for him every novel aspect adds to the wealth of the great literary heritage of the past.

7. Prākrit Dialect and Style of Dhūrtākhyāna

The Prākrit text of Dhūrtākhyāna, presented in this edition, is based only on two MSS.; and still one is faced with difficulties, here and there, in construing and interpreting it satisfactorily. It is, therefore, far from being final; and any attempt to prepare an exhaustive grammar of it is out of question at present. It is intended here just to note a few salient features of the Prākrit dialect of Dhū., as it stands in this edition.

It has been a recognised convention with the editors of Ardhamāgadhī and Jaina Māhārāṣṭrī texts to use almost uniformly initial *n* and non-initial *ṇ*;

1 My friend Prof. D. L. Narasimhachar, Mysore, draws my attention to one more Dp. (in addition to those which I have mentioned in my paper on Hariṣeṇa's Dp.) in Kannaḍa by Candrasāgara Varṇi. He has seen a MS., and has kindly sent some extracts to me. We learn the following details from them: The Dp. of. Vṛttavilāsa, the pupil of Rāvaḷa Yatīśvara, could be understood only by the learned; so the Śrāvakas of Beḷuguḷa requested Cārukīrti Paṇḍitācārya to get prepered a rendering of it in modern Kannaḍa (*Kaṁnaḍa-vyākhyānadalli māḍisi koḍieṁbadāgi*). This then, at the instance of Cārukīrti, came to be composed by Candrasāgara who offers salutation to both Cārukīrti and [Lakṣmīsena] Svāmi of Kolhapur. It is written in simple Kannaḍa, mostly in prose. Following Vṛttavilāsa's Dp. it has ten chapters. It is said to be written in Śaka 1770 (+78=1848 A. D.), Ānanda Saṁvatsara.

Hemacandra's rule (VIII. i. 228–9) is optional; and Dhū. shows definite partiality for *ṇ*, whether initial or non-initial. Perhaps following the MS. B, which conforms to the more strict rule of Hemacandra[1], *ẏ-śruti* is not introduced after vowels other than *a* or *ā*; but the text shows many exceptional cases, for instance: *kuṁḍiẏa* I. 58, *daïẏa* III. 48, *duggaïẏā* V. 92, *dhariẏā* I. 91; *muẏaha* IV. 71, *suẏaṁ* II. 51, *haṇuẏāi* III, 44. It appears that MS. A represents a more correct situation, namely, to put *ẏ-śruti* along with the *udvṛtta* vowel, *a* or *ā*, irrespective of the preceding vowel; and Jacobi also uniformly follows this rule in his ed. of the Samarāiccakahā of Haribhadra.

In the absence of separate Nāgarī orthographical symbols for *ĕ* and *ŏ*, as distinguished from those for *e* and *o*, we find that *i* and *u* are easily substituted for *ĕ* and *ŏ* before conjuncts etc., where *e* and *o* are to be pronounced short[2]. The point at issue is complicated by the fact that beside the writing of *i* and *u* for *ĕ* and *ŏ*, we must also admit, in some cases, the change of these short vowels to *i* and *u*. General principles like the weakening at the end, the original Sanskrit formation, and analogy would establish some system and decide a few points. Sometimes this gives quite a deceptive appearance to certain nominal and verbal forms etc.: *ekataḥ eva* > *ĕkkattŏ ccia* > *ikkattu* (also *ekatto* = *ĕkkatto*?) *ccia* IV. 73; *ettio* > *ittio* I. 38; *kuṁḍiāĕ* I. 40 but *gīvāi* I. 84 and *Nīlāi* V. 11; *Kuṁtīe* and *Kuṁtīi* V. 11, 37; *gotra* > *gŏtta* > *gutta* V. 39; *cakraḥ iva* > *cakkŏ vva* > *cakku vva* IV. 5; *kṣetra* > *chĕtta* > *chitta* IV. 1–2; *yogya* > *jŏgga* > *jugga* V. 78; *dŏnni* > *dunni* I. 81; *pĕccham* > *piccham* II. 5, 9; *pŏṭṭa* > *puṭṭa* II. 44; *bĕṁti* > *biṁti* I. 11; *samūhŏ tti* > *samūhu tti* III. 57; *śreṣṭhī* > *sĕṭṭhī* > *siṭṭhī* V. 94; *sŏ cciya* > *su cciya* I. 94, V. 113; *hŏjja* > *hujja* I. 59, 88; etc.

Now and then we come across certain forms which show a change in the quantity of vowel: *-ī* of the Present 3rd p. sing. III. 97, IV. 6 (cf. Samarā. p. 249, l. 18; p. 276, l. 6); *uahi* IV. 30; *jia* IV. 35; *māria* IV. 47; *laya* I. 3; *-mmī* of the Loc. sing. I. 4, 23, 36, 51, II. 34, IV. 37, 88, V. 14, 78, 112 (usually at the close of a pāda; cf. Samarā. p. 80, l. 12; p. 652, last line); *vī* V. 17, 32 (also Paüma., 17. 12); *sua* III. 54; etc. All these are due to exegencies of metre rather than being special grammatical forms. In this category may be included *araṇī* for *araṇya*[3] II. 31, *tesi* for *tesiṁ* I. 6, *kaḍū* for *kaḍḍū* IV. 35, etc.; also *bandhassā* for *bandhassa* in Samarā., p. 652, l. 17.

There are many forms which show that a short vowel followed by an *anusvāra* and the corresponding long vowel get mutually exchanged; in some cases the text itself preserves both the forms: *chammāsa* (metrically

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1 It has to be noted that Hemacandra himself knew cases which went against his rule; and it is probable that he is following some grammatical tradition, while the practice even in his own days was to write it in all places irrespective of the preceding vowel.

2 Pischel: Grammatic der Prākrit-Sprachen (Strassburg 1900), §84. References to Pischel have the sections of this grammar in view.

3 For the change of *y* to *i*, compare *a(b)bhyantara* > *abbhiṁtara*, *ma(d)dhyama* > *majjhima*.

required) I. 52, *chammāsaṁ* I. 32, *chammāsā* I. 28, 89; *dhāraṁ*, *dhārā* I. 28–9; *mukkhaṭṭhā* IV. 37 (also Paümacariya *kāraṇaṭṭhā* 5. 87); *vahatthā* IV. 27, 80; *sakkā* III. 20; *Sīā* for *Sīaṁ* II. 67 (Paüma. *jattā kāūṇa* 5. 86); *nivvuī* for *nivvuiṁ* V. 51 (see Paüma. *uppattī* 1. 38, *nivvuī* 5. 124, *raī* 6. 240); *vilav amāṇī* V. 100; *siṭṭhī* for *siṭṭhiṁ* V. 99; *bhaṇiū* III. 20. The Abl. sing. of mas. and neu. in *-aṁ*, noted by Alsdorf[1] in the Vasudevahiṇḍī, appears to me a similar case in which *-aṁ* and *-ā* are being interchanged. The Paümacariya gives plenty of such cases: I have noted only a few. This exchange has not resulted from any defective writing. Both of them have the same metrical value and phonetic quantity, and they mutually alternate as a purely phonetic variant. This interchange is not sporadic just affecting a few forms of our text. It appears to have been a regular phenomenon which has left its influence on the different aspects of Middle Indo-Aryan[2]. Once we accept it, many strange words and forms (besides those noted above) get easily explained, for instance, *saṁrakkhaṇa* & *sārakkhaṇa*, *siṁha* & *sīha*, *maṁsa* & *māsa*; in Pāli *vāgīśa* & *vaṁgīsa*, *sanātana* & *sanaṁtana*; etc. Probably this has arisen out of uncertain pronunciation of a short vowel followed by an *anusvāra*.

Intervocalic *g* is not only retained sometime: *jage* IV. 43; *nāge* IV. 46; *sāgara* III. 75, also *sāyara* IV. 27, but *k* also is softened to *g*: *egāgiṇā* IV. 31; *kamalāgara* V. 53; etc. Intervocalic *d* is retained in some cases: *udara* III. 85; *udahi* IV. 89; *tillodā* IV. 21, also *tilloā* IV. 7.

Instances like *teṇ'ayagareṇa* V. 67, *divas'avasāne* IV. 9, *Bhārah'ava-yāra-kāle* I. 82 illustrate Jacobi's rule[3] of dropping of the final *a* of the first word when followed by *a* even when in turn followed by a short syllable. As typical Saṁdhis we might note *asti+eṣa=atthesa* IV. 14, *ṛtusnātā>uuṇhāyā>uṇhāyā* V. 8.

Some of the proper names show some phonetic changes: *Agastya=Agatthi* I. 63, IV. 27, the Sanskrit verse regularly reads *Agastin* 265; *Ahalyā=Ahillā* V. 33, *Mārkaṇḍeya=Makkaṁḍa* II. 31, *Pārāsura* I. 63, V. 13 (note the *v. l.*), *Rāmaṇa*[4] II. 62, 68, 71 and rarely *Rāvaṇa* III. 93, *Vasiṣṭha=Visiṭṭha* I. 63.

Some words change their bases: *kamaṁḍala* I. 32–3, beside *kamaṁḍalu* I. 21-3; *Baṁbhāṇa* V. 116 (also Paüma. 5. 122); *maṇasā* I. 50; *Khaṁḍavāṇaī* for *Khaṁḍavāṇā* IV. 14. — A few words stand without the

1 See his paper 'The Vasudevahiṇḍī, a specimen of Archaic Jaina-Māhārāṣṭrī', Bulletin of the School of O. Studies, vol. VIII, parts 2 & 3.

2 Consult also Pischel's Grammatik. §§ 75, 114, 181 and 339. Dr. A. M. Ghatage has discussed this in his paper 'Linguistic Nature of Prākrit Languages' read at the 11th All-India Oriental Conference, Hyderabad. He regards it as a case of extension of the original alternance arising from cases where it is due to normal causes.

3 Sanatkumāracaritam (München 1921), Intro. p. 6.

4 Jacobi: Bhavisattakaha (München 1918) Intro. p. 60*, line 1.

termination of the subject or object: *gammāgamma* IV. 85, *gaya-kacchava* IV. 61, *·sambhama* IV. 81, *hiāhia* IV. 85 (for similar cases see Paüma. 1. 6, 36 etc.). — The form *Agatthīṇaṁ* is Inst. sing.; such forms are already noted by Pischel (§ 379) in Ardhamāgadhī; and plenty of them are found in the Paümacariya 12. 113, 13. 10, 15. 20, 16. 32 etc. A form like *Agatthiṇa* would be quite regular in Apabhraṁśa. *Uvvasīya*[1] V. 115 is Gen. sing. (for such forms cf. Tiloyapaṇṇatti 1. 241, 2. 208, etc., also 4. 42, the termination for Gen. and Loc. being the same). Loc. sing. *kucchimmi* II. 41, also *kucchīc* II. 38. — Inst. sing. of *asmad* is *me* III. 3, V. 21, 32; perhaps *mĕ* is represented by *mi* at V. 32, second line. Looking at the use of *mi* at II. 2 and IV. 2, 4, one finds that it is serving the purpose of both *aham* (through Inst. sing. *me*, with p. p. p. as the predicate) and *asmi* (through the forms *amhi, mhi, ammi, mmi*). Hemacandra is quite aware of such forms; and Pischel has square-bracketed them in the absence of authentic usage. Lately Alsdorf[2] has noted such cases from the Vasudevahiṇḍī; and it will be seen that the forms of *asmad* have affected analogically those of *yuṣmad*. — At IV. 24 *taṁ* stands for *tvam*. Instr. sing. is *te* I. 87, also *tume*.

Of the verbal forms we may note a few. Present 1st p. sing.: *paribhamami* IV. 3, V. 51, also *paribhamāmi* III. 1; 3rd p. sing.: *tappaï* I. 55, 59, perhaps from the passive base (also Paüma. 9. 55). — Imp. 2nd p. sing *de* V. 78; in the light of the available material, its stages of evolution can be shown thus: *dehi dehi*>*de-dehi*, naturally then *de* can stand for *dehi*. Our text gives a form *chehi* II. 36 (*v. l. che chi*, perhaps a scribal improvement on *cchi*); and the Paümacariya gives some such forms: *haṇa haṇa* 69. 112, *chehi* 44. 53, *c-chi* 8. 174, *ṭhā-ṭhāhi* 45. 10[3]. The form *suṇijjasu* I. 53 (cf. Paüma. 38. 46 *khamejjāsu*) started perhaps with the passive augment but here in the active sense[4]. — The lengthening of *i* in *bhaṇihāmo* V. 3 has parallels in the Paümacariya: *vaccīhāmo* V. 190, *bhavīhāmi* 118. 63, etc. — *ahesi* IV: 33 is to be traced back to Aorist **abhaviṣīt* (Pischel 516 and Hema. VIII iii. 164). — *pecchaṁ* II. 5, 9, is apparently used in the sense of the Present 1st p. sing. — At III. 15 *chinna* is used as the base.

-uṁ or *tuṁ* is the well-known termination of the Infinitive; but many forms in this text are used with the Gerundive sense: *oyariuṁ* IV. 2, *kāuṁ* IV. 50, *gaṁtuṁ* I. 66, III. 40, 43, *chinniuṁ* III. 15, *ṇamiuṁ* II. 9, *sāmattheuṁ* III. 9, 28, 56 (cf. Paüma. 1. 10, 2. 60, 5. 38, etc.). The Gerundives with *-ittu* and *-ūṇa* are available in this text, see I. 71, V. 43, 48, 87, 102. The form *piṁḍevi* III. 18 is Gerundive, quite usual in Apabhraṁśa; and parallels ara found in the Paüma. 11. 99, 41. 63, 43. 48. — There is one usage of the Infinitive *paribhu-*

1 Such forms are found also in the Vasudevahiṇḍī, as noted by Alsdorf in his paper referred to above.

2 See his paper referred to above.

3 A. M. Ghatage: Repetition in Prākrit Syntax, New Indian Antiquary, vol. II, 1. p. 55.

4 See also Hemacandra's Grammar VIII. iii. 177-8.

ttuṁ-je I. 45 which deserves special attention. *je* is used as a proclitic here. Such forms are found in the Paümacariya also *ghĕttuṁ-je* 1. 14, *haṁtuṁ-je* 53. 54, *nāuṁ-je* 118. 62. According to Hemacandra (VIII. ii. 217) this *je* is merely an expletive for *pāda-pūraṇe*.[1]

At III. 58 and V. 111 *jatteṇa* and *loeṇa* are used in the sense of Loc., so also *-saṁṭhiehiṁ* & *-vattehi* either stand for Loc., or even Gen. Similar instances are found in the Ācārāṅga as well. It is interesting to note that Apabh. has a common termination *-hiṁ* in the Instr. and Loc. pl. Loc. for Inst.: *vālaggaṁte* I. 24, 53 (cf. Paüm. 8. 42, 94); Loc. for Abl.: *pāesu* II. 45, *bāhāsu* I. 37, *ūrūsu* I. 37 (but *ūrūhiṁ* II. 46[2]). — *nāma nāmeṇa* I. 7, IV. 7, is just a repetition[3]. Parallels for it are found in the Mahābhārata (Virāṭa 2. 1), Rāmāyaṇa and Paümacariya 2. 8, 21. In the Paüma. (41. 46) and Vasudeva-hiṇḍī (p. 12) *nāma* is suffixed to the proper name, *Aggikeu-nāmo, Jaṁbu- nāmo;* and these are later on again followed by *nāmeṇa*. — One feels from *giri vva* II. 34, *liṁḍa vva* V. 120 that perhaps *vva* is being used for *vat*.

The dialect used by Haribhadra has much common with that of Paümacariya; and some of the traits have definite stamp of antiquity in the evolution of Prākrits. In view of its inheritance of certain Ardhamāgadhī characteristics and its close affinity with the idiom of Paümacariya, we may call it Jaina Māhārāṣṭrī, following the terminology of Jacobi and Pischel.

The style of Dhūrtākhyāna, on the whole, is simple and fluent, and quite suited to the conversational tone in which the rogues are carrying on their learned wrangling. Haribhadra follows here the epic model, and is addressing an audience of mediocre education and not a learned gathering. No artificial attempt is made to embellish the language with poetic ornaments. The author's mastery over canonical language has unconsciously introduced expressions like *saṇṇihia-pāḍihero, saṇṇddha-baddha-kavayā* etc. (II. 6, 10) which remind us of Ardhamāgadhī phrases. In descriptions, however, the normal style has not been maintained: long compounds are easily introduced in describing the rainy season (I. 8 f.), Ganges (I. 25 f.), Tilottamā (I. 62 f., II. 29 f.), etc. The description of the cemetary (V. 82 f.), though quite dignified as a piece of composition, is not only out of place and proportion, but also conspicuously pedantic in its construction in this small work. The first four fantastic tales are remarkably racy in their style, and the handling of expression is quite in keeping with the presentation of events.

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1 Some illustrations are already noted from the Paṇhāvāgaraṇāiṁ; and Dr. Sen has observed thus: "The infinitive with *-je*, which occurs twice (*giṇhiuṁ-je* p. 122a, *giṇheuṁ-je* p. 113a), occurs in the canon not earlier than in some late gāthā-prakīrṇaka." A critical Introduction to the Paṇhāvāgaraṇāiṁ, Würzburg 1936, p. 13. See also Das Mahānisīhasutta by W. Schubring, Berlin 1918, p. 92.

2 Jacobi: Some Ancient Jaina Works, Modern Review, pp. 574–77, December 1914; also his Bhavisattakaha, p. 60 of the Intro. Ghatage: Instrumental and Locative in Ardha-Māgadhī, Indian Historical Quarterly, vol. XIII, NO. 1, 1931.

3 See the paper 'Repetition in Prākrit Syntax', p. 50, noted above.

My most sincere thanks I offer to Āchārya Jinavijayaji, the learned Editor of the Dhūrtākhyāna in Prākrit, Sanskrit and Gujarāti, who kindly requested me to associate myself with his edition by contributing a critical Essay. I had realized the importance of this work a couple of years back; and I gladly welcomed this opportunity of studying the Dhūrtākhyāna which is a remarkable satire in Indian literature. My thanks are also due to Dr. R. N. Dandekar, Poona; Dr. S. K. De, Dacca; Dr. A. M. Ghatage, Kolhapur; and Mr. K. D. Pednekar, M.A., Kolhapur, who helped me with some books, references and suggestions.

Rajaram College, Kolhapur:
25-10-1943.

A. N. UPADHYE.

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INDEX OF 'A CRITICAL STUDY'.

This Index includes informative references to important names of authors and works, as well as to a few topics, occurring in 'The Dhūrtākhyāna: A Critical Study'. It is just a supplement to the Index of names, added at the end of this volume, which registers all the proper nouns mentioned in the Dhūrtākhyāna of Haribhadra and referred to in the Critical Study. The references here are to the pages of the Study.

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श्रीमद्हरिभद्रसूरिरचितं

धूर्ताख्यानम् ।

[प्रास्ताविकम्]

ॐ

नमिऊण जिणवरिंदे तिअसेसरवंदिए धुअकिलेसे ।
विउसजणबोहणत्थं धुत्तक्खाणं पवक्खामि ॥ १
ललिअसमिद्धजणवया अत्थि पुरी सुरपुरिं[1] विसेसंती ।
उज्जुअजणाहिवासा उज्जेणी णाम णामेणं ॥ २
तीसे उत्तरपासे णाणाविहकुसुमगुम्मलयगहणं ।
महुअरिगणोवगीअं उज्जाणं णंदणसरिच्छं ॥ ३
तत्थुज्जाणगिहम्मी णाणाविहरूवकम्मणिज्जुत्ता ।
धुत्ताण सयाणेगा समागया कहवि हिंडंता ॥ ४
मायाणिअडिपहाणा अकज्जणिचुज्जुआ णिरणुकंपा ।
थीबालवुड्ढवीसत्थघाइणो वंचणिक्कपरा ॥ ५
धूवंजणजोगेहि अ ओसोअणि-थंभणीहिं विज्जाहिं ।
सर-वन्नभेयकुसला तेसि पहू पंचिमे कमसो ॥ ६
मूलसिरि[1] कंडरीओ[2] एलासाढो[3] ससो[4] अ खंडवणा[5] ।
इक्किक्कस्स य तेसिं धुत्ताणं पंच-पंचसया ॥ ७
धुत्तीणं पंचसया खंडवणाए अ णवरि परिवारो ।
सव्वाण वि ताण पहू मूलसिरी लोअ[2]विक्खाओ ॥ ८
वट्टइ अ ताण कालो जलयसमुच्छन्नसूर-ससिमग्गो ।
इंदधणुविज्जुगज्जिअजलयरमुहलो[3] वरिसयालो ॥ ९
सत्ताहदुद्दिणम्मि अ समंतओ भरिअवप्पकूवसरे ।
कयचिक्खिल्लचिलिप्पिलदुस्संचारासु रच्छासुं ॥ १०
एआरिसम्मि काले ते धुत्ता सीअवद्दलाभिहया ।
भुक्खत्ता बिंति तहिं–'को अम्हं दिज्ज भत्तं' ति ॥ ११
अह भणइ मूलदेवो–'जं जेण सुअं च[4] समणुभूअं वा ।
सो तं कहेउ सव्वं मिलिआणेआण धुत्ताणं ॥ १२
जो तं न[5] पत्तिइज्जा असच्चवयणं ति तेण सव्वेसिं ।
धुत्ताण[6] समुइआणं दायव्वं भत्तपाणं ति ॥ १३

1 B सुरपुरवरिं । 2 B लोग° । 3 B °मुहरो । 4 B व्व । 5 A ण । 6 A धुत्ताणं ।

जो पुण पुराण-भारह-रामायण-सुइ-समुत्थ[1]वयणेहिं ।
तं वयण समत्थित्ता महायणं पत्तिआविज्ज ॥ १४
सो धुत्ताण अहिवई महामई अत्थि सत्थणिम्माओ ।
मा देउ किंचि कस्स वि–' इअ भणिए मूलदेवेण ॥ १५
ते सव्वे विअ भणिया[2]–'इअ होउ सुसोहणं तए भणिअं' ।
किंतु तुमं पढमं चिअ कहेहि जं ते समणुभूअं ॥ १६

[१. अथ मूलदेवकथितं कथानकम् ।]

अह भणइ मूलदेवो[3]–'जं अणुभूअं मए तरुणभावे ।
तं णिसुणेह अवहिआ कहिज्जमाणं सुजुत्तीए ॥ १७
तरुणत्तणम्मि अहयं इच्छिअसुहसंपयं अहिलसंतो ।
धाराधरणट्ठाए सामिगिहं पत्थिओ सुइरं ॥ १८
छत्तकमंडलुहत्थो पंथं वाहेमि गहिअपच्छयणो ।
मत्तं पव्वयमित्तं पिच्छामि अ गयवरं इंतं ॥ १९
मेहमिव गुलगुलिंतं पभिण्णकरडामुहं महामत्तं ।
दट्ठूण वणगइंदं भएण वेवंतगत्तो हं ॥ २०
अत्ताणो अ असरणो कत्थ निलुक्कामि हं ति चिंतंतो ।
तो सहसा य अइगओ कमंडलुं मरणभयभीओ ॥ २१
अह सो वि मत्तहत्थी ऊसविअकरो सरोसरत्तच्छो ।
मज्झाणुमग्गलग्गो कमंडलुं अइगओ सिग्घं ॥ २२
तो हं भयसंभंतो समंतओ विहुअं पलोअंतो ।
हत्थिं कमंडलुम्मी वामोहेऊण छम्मासं ॥ २३
गीवाइ णिग्गओ हं हत्थी वि ममाणुमग्गओ णिन्तो ।
लग्गो वालग्गंते कुंडिअगीवाइ छिद्दम्मि ॥ २४
अहमवि अ णवरि पुरओ गंगं पिच्छामि रंगिरतरंगं ।
फेणणिअरट्टहासं वणगयदंतक्खयतडग्गं ॥ २५
उम्मीसहस्सपउरं झस-मयर-ग्गाह-कुम्मपरियरियं ।
जुवइहिअय व्वऽगाहं उअहि व्व सुदूरपरपारं ॥ २६
पहमन्नं अलहंतो तो हं इसुवेअवाहिणिं सिग्घं ।
बाहाहिं समुत्तिण्णो गोपयमिव भारहिं विउलं ॥ २७
तो सामिगिहं गंतुं छुह-तण्हापरिसहेहिं सहमाणो ।
छम्मासा सीसेणं धरेमि धारा धरट्ठाए ॥ २८

1 B °समत्थ° । 2 A पभणिया ते । 3 A मूलदेओ ।

धारेऊण य धारं पयओ अहिवंदिऊण महसेणं ।
संपत्तो उज्जेणिं तुब्भेहिं समं च मिलिओ हं ॥ २९

तो जइ सच्चं एअं तो मे हेऊहिं पत्तिआवेह ।
अह मण्णह[1] अलिअं तं धुत्ताणं देह तो भत्तं' ॥ ३०

अह भणइ कंडरीओ–'को भणिही तुममसच्चवयणं ति ।
भारह-पुराण-रामायणाणि पुरिसो विआणंतो' ॥ ३१

परिभणइ मूलदेवो–'सो हत्थी कुंडिआइ[2] कह माओ ।
कह भमिओ छम्मासं कमंडले तम्मि वणहत्थी ॥ ३२

[3]सुहुमच्छिद्देण कमंडलाओं कह णिग्गओ अहं सो अ ।
णिग्गंतो वणहत्थी वालग्गंते कहं लग्गो ॥ ३३

कह गंगा उत्तिण्णा बाहाहिं मए सुदूरपरपारा[4] ।
कह छम्मासं धरिआ भुक्खिअतिसिएणुदयधारा ?' ॥ ३४

॥ धूर्ताख्याने मूलदेवेनोक्तं कथानकमेकम् ॥

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[अथ कण्डरीकोक्तं मूलदेवकथानकोत्तरम् ।]

अह भणइ कंडरीओ–'जं सुम्मइ भारहे पुराणे अ[5] ।
तं जइ सव्वं सच्चं तो सच्चं तुज्झ वि य[6] वयणं ॥ ३५

हत्थी कमंडलुम्मी अहं पि माओ कहं ति जं भणसि ।
इत्थ दिआइपसिद्धं वयणं सुण पच्चयणिमित्तं ॥ ३६

बंभाणस्स मुहाओ विप्पा, खत्तियजणो अ बाहासु ।
ऊरूसु णिग्गया किर वइसा, सुद्दा य पाएसु ॥ ३७

बंभाणस्स सरीरे जइ माओ इत्तिओ जणसमूहो ।
तो कह कमंडलुम्मी ण मासि तं वणगयसमग्गो ॥ *१* ३८

अण्णं च बंभ-विण्हू उड्ढं च अहो अ बेवि[7] धावंता ।
अंतं जस्स ण पत्ता वाससहस्सेण दिव्वेण ॥ ३९

लिंगं महप्पमाणं कह मायं तस्सुमासरीरम्मि ।
एवं जइ कुंडिआएँ हत्थी माओ त्ति को दोसो ॥ *२* ४०

अण्णं च इमं सुव्वइ रिसिणा वासेण भारहेऽभिहिअं[8] ।
जह वेणुपव्वमज्झे कीअगभाइअसयं जायं ॥ ४१

कीओ वंसो भण्णइ तहिं जाया कीअग त्ति भण्णंति ।
कह तेसिं उप्पत्ती विराडरायग्गमहिसीए ॥ ४२

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1 B मंण्णह । 2 B कुंडीआइ । 3 B सुहुमि° । 4 B सुदूरतरपारा । 5 B पुराणंमि । 6 A वी वयणं । 7 B अहे य दोवि । 8 B भणियं ।

तीए वि णत्थि पुत्तो तो सा रिसिआसमम्मि रिसिमिक्कं ।
आराहिउं पयत्ता तेण वि सो साहिओ चरुओ ॥ ४३
भणिआ तेण[1] य रिसिणा एअं चरुअं तुमं कुडंगम्मि ।
भुंजाहि पहिट्ठमणा होही ते तत्थ पुत्तसयं ॥ ४४
सा तं परिभुत्तुं जे वंसकुडंगम्मि तो गया सगिहं ।
कस्सइ कालस्स तहिं गग्गलिणामो रिसिवरु त्ति ॥ ४५
वंसीजालपविट्ठो चरइ तवं णवरि तत्थ पउमसरे ।
अच्छरसा ण्हायंती रिसिणा दिट्ठा विगयवत्था ॥ ४६
खुहियस्स सुक्कबिंदुं पडिअं णालीइ कीअगो पढमो ।
णवणायसहस्सबलो संजाओ पढमबिंदुम्मि ॥ ४७
जह जह णिज्झाइ मुणी अच्छरसं पवररूवलावण्णं ।
तह तह खिरइ अ बीअं जायं तहिं कीअगाण सयं ॥ ४८
वंसीणालीओं रिसी णिक्खिविउं णिययमालयं पत्तो ।
सु च्चिय वंसकुडंगो राया रक्खावए णिच्चं ॥ ४९
संजायसव्वगत्ता गहिआ देवीइ तुट्ठमणसाए ।
तं तीए पुत्तसयं भण्णइ णालीसमुप्पन्नं ॥ ५०
जइ वंससमुप्पन्नं भायसयं कीअगाण माइ तहिं ।
तो कह कमंडलुम्मी ण मासि तं वणगयसमग्गो ॥ * ३ *५१
वाससहस्सं गंगा जडासु वामोहिआ जइ हरेणं ।
छम्मासं कुंडिआए विमोहिओ[2] वणगओ सच्चं ॥ * ४ *५२
लग्गो वालग्गंते हत्थी अहयं च णिग्गओ कह णु ।
जं भणसि तं सुणिज्जसु पुराणसुइआगयं वयणं ॥ ५३
विण्हू जगस्स कत्ता सो किर एगण्णवम्मि लोगम्मि ।
आगासभूमिमारूअतसथावरजलण[3]रहियम्मि ॥ ५४
णट्ठणरासुरतिरिए तारससिसूरविरहिआलोए ।
तप्पइ तवं अणंतो जलसयणगओ[4] अचिंतप्पा ॥ ५५
तस्स किर पंकयत्थो बंभो णाहीइ पउमगब्भाओ ।
दंडकमंडलुहत्थो विणिग्गओ पंकयं लग्गं ॥ ५६
एवं[5] कमंडलुगीवाइ णिग्गओ जइ तुमं गयसमं पि ।
हत्थी वालग्गंते लग्गो तो इत्थ किमजुत्तं ॥ * ५ *५७
जं पि अ भणसि गुणागर कुंडियगीवाइ णिग्गओ किमहं ।
भारहपसिद्धमित्थ वि वयणं सुण पच्चयणिमित्तं ॥ ५८
दिव्वं वाससहस्सं बंभाणो तप्पई तवं रण्णे ।
तो खुहिआ तिअसगणा भणंति कह हुज्ज से विग्घं ॥ ५९

1 B य तेण । 2 A विमोहओ । 3 A °जण° । 4 B °सयणगगओ । 5 B एव ।

तो भणइ सुरवरिंदो थीलोलो पसुवई विवाहम्मि।
अग्गीकम्मणिउत्तो दट्ठूण उमं ल्हसियचेलं॥ ६०
खुहिओ वीअनिसग्गं करेइ विहुणइ णियंसणं ताहे।
पडिअं वीअं कलसे दोणायरिओ समुप्पन्नो॥ ६१
एरिसिअइत्थिआहिं एसो खुब्भिज्ज[1] रूवकलिआहिं।
को इत्थीहिं न खुहिओ मुत्तूण जिणं महावीरं॥ ६२
गोअम-विसिट्ठ-पारासुरो अ जमयग्गि-कासवो-ऽगत्थी।
अहयं च सुराहिवई हरो हरी तिहुअणवरिट्ठा॥ ६३
अण्णे वि एवमाई तवसत्तणिही जयम्मि विक्खाया।
वम्महवाणाभिहया इत्थीहिं कराविआ आणं॥ ६४
ता गंतूणं सिग्घं तिलुत्तमा उत्तमा सुरवहूणं।
खोहेउ तवविसिट्ठं इट्ठेण पिआमहं विहिणा॥ ६५
तो सा संगयवेसा तिअसाहिववयणगहिअसंदेसा।
गंतुं विभुस्स पुरओ दिव्वं णट्टं पयासेइ॥ ६६
जहणुव्वहणभमिरया उच्छालिअहारमंथरुच्छोहा।
घणमसिणंसिअथणहरसुक्कं पुअपेलव[2]दुगुल्ला॥ ६७
ललिअपणयंगलट्ठी सकडक्खुब्भेअभुअलयाजुअला।
रेहइ पणचमाणा पवणेरियचंपय[3]लय व्व॥ ६८
दट्ठूण णच्चमाणं वंभा[4] एगिंदिओ व्व संवुत्तो।
णिज्झाइ अणिंमिसच्छो सेसिंदिअमुक्कवावारो॥ ६९
णाऊण तस्स भावं तो सा संगयमणोहरसुवेसा।
विविहाहरणविहूसा[5] दक्खिणपासे ठिया विहुणो[6]॥ ७०
तो तं अपिच्छमाणो वंभाणो भणासि मणसिजाभिहओ।
तं दट्ठूण सतण्हो करेइ वीअं तओ वयणं॥ ७१
इत्तोऽवरेण तइयं चउत्थं कुणइ उत्तरेणं सो।
उड्ढं उप्पइआए पंचमवयणं उवरिहुत्तं॥ ७२
तो तस्स पमत्तस्स य तिलुत्तमागयमणस्स रुद्देणं।
तं वयणं पंचमयं णहेण उक्खुंटिअं सहसा॥ ७३
तो वंभा[7] परिकुविओ दाहिणहत्थप्पएसिणीए उ।
उव्वट्टेइ णिलाडे[8] असरिसरोसुट्ठिअं सेअं॥ ७४
तत्थुप्पन्नो सेए वलवंतो सेअकुंडली नाम।
वंभेणाणत्तेणं उक्खित्तो संकरो तेणं॥ ७५

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1 B खुभिज्ज। 2 A पुआपलव°। 3 A °चपय°। 4 B वंभो। 5 B °विभूसा। 6 B विहिणो। 7 B वंभो। 8 A णिलाडो।

तो सो भयसंभंतो णासंतो बयरिआसमे पत्तो ।
तत्थ हरी णियमत्थो भिक्खं देहि त्ति संलत्तो ॥ ७६
ता तेण तक्खणं चिअ मुक्कसिरा अप्पणो णिलाडम्मि ।
बंभाणसिरकवालं[1] रुद्देण समुद्दिअं[2] हिट्ठे ॥ ७७
वाससहस्सेण वि तं ण भरिज्जइ तीइ रुहिरधाराए ।
तं रुहिरमंगुलीए पसुवइणा डोहिअं णवरिं ॥ ७८
बंभाणसिरकवाले केसवरुहिरंगुलीइ रुद्दस्स ।
तो रत्तकुंडलिणरो तिण्हं संजोगओ जाओ ॥ ७९
सो रुद्देणाणत्तो पजुज्झिओ सेअकुंडलीइ समं ।
जुज्झंताणं [3]ताणं वाससहस्सं अइक्कंतं ॥ ८०
तो गिण्हिऊण दुन्नि सव्वेहि वि सुरवरेहिं मिलिएहिं ।
दिण्णो सक्कस्स णरो सूरस्स समप्पिओ बीओ ॥ ८१
भणिआ भारहकाले भारहजुज्झस्स कारणट्ठाए ।
भारहवयारकाले उवणिज्जह मणुअलोयम्मि ॥ ८२
तो काले संपत्ते सूरो कुंतीइ रूवउम्मत्तो ।
कयसंजोओ तीए कुच्छीइ जणेइ तं गब्भं ॥ ८३
सण्णद्धबद्धकवओ कुंतीकण्णेण णिग्गओ कण्णो ।
तो किं तुमं ण[4] णीसरिसि कुंडीगीवाइ मूलसिरी ॥ * ६ * ८४
गंगा अणोरपारा कहसुत्तिण्ण त्ति भणसि मे जं तु ।
इत्थ वि पच्चयजणणं सुणेहि रामायणे वित्तं ॥ ८५
सीआपउत्तिहेउं पवणसुओ राहवेण आणत्तो ।
लंकापुरिं अइगओ बाहाहिं महोअहिं तरिउं ॥ ८६
दिट्ठाए सीआए पिअपउिवत्तिं सुणित्तु तुट्ठाए ।
भणिओ कह ते उअही तिण्णो हणुअंत सो भणइ ॥ ८७

भवति चात्र श्लोकः—

तव प्रसादात् तव च प्रसादाद् भर्तुश्च ते देवि तव प्रसादात् ।
साधूनते (?) येन पितुः प्रसादात् तीर्णो मया गोष्पदवत् समुद्रः ॥ १ ॥

जइ तेण समुत्तिण्णो तिरिएण महोअही दुरुत्तारो ।
तो किं तए णरुत्तम ण हुज्ज गंगा[5] समुत्तिण्णा[6] ॥ * ७ * ८८
जं भणसि कह णु धारा छम्मासा धारिया सिरेण मए ।
इत्थ वि मे सुण हेउं दिआइसुइआगयं वयणं ॥ ८९
लोगहिअट्ठाए किर गंगा अब्भत्थिया सुरवरेहिं ।
अवयरसु मणुअलोअं सग्गाओ भणइ सा ताहे ॥ ९०

1 R सिरिकवालं । 2 A समुड्डिअं । 3 B ता । 4 A तुम नर णीसरसि । 5 B गंगां । 6 B °त्तिन्ना ।

को मं धरिउं सक्को निवडंतिं भणइ पसुवई अहयं ।
धारेमि तओ पडिया धरिया सीसेण पसुवइणा ॥ ९१
दिव्वं वाससहस्सं जइ धरिया जण्हवी उमावइणा ।
तो कह न धरेसि तुमं छम्मासं सिरेणुदयधारा ॥ *८*९२
उत्तमपुरिसो सि तुमं विण्णाणागमगुणेहिं संपुण्णो[1] ।
णिग्गयजसो महप्पा विक्खाओ जीवलोअम्मि[2] ॥ ९३

[एवं] कण्डरीकेनोक्तं मूलदेवं प्रति प्रत्युत्तरकथानकाष्टकम्[3] ।

॥ इति धूर्त्ताख्याने प्रथमाख्यानकम् ॥

[२. अथ कण्डरीककथितं कथानकम् ।]

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अइसइओ मूलसिरी[4] कंडरिअं भणइ–'सु(भ)णसु इत्ताहे ।
जं दिट्ठं जं च सुअं अणुहूयं जं च ते इहइं' ॥ १
अह भणइ कंडरीओ–'अविणयपुण्णो मि आसि बालत्ते ।
अम्मापिइदुद्दंतो रोसेण घराउ णिक्खंतो ॥ २
परिहिंडंतो अ अहं पत्तो देसंतसंठिअं गामं ।
गो-महिस-अजा-एलय-खर-करहसमाउलं मुइयं ॥ ३
आरामुज्जाणवणेहिं सोहियं कुसुमफलसमिद्धेहिं ।
अयलापुरिसारिच्छं बहुघरसयसंकुलं रम्मं ॥ ४
तस्स बहुमज्झदेसे पिच्छं वडपायवं मणभिरामं ।
मेहणिउरंबभूअं सउणसहस्साण आवासं ॥ ५
तस्स य हिट्ठे जक्खो कमलदलक्खो गुणेहिं परिकिण्णो ।
सण्णिहिअपाडिहेरो देइ वरं सो वरत्थीणं ॥ ६
जक्खस्स तस्स जत्ता वट्टइ बहुजणसमाउला मुइया ।
तत्थेइ जणो मुइओ धूववलीपुप्फहत्थगओ ॥ ७
ण्हायपसाहियजिमिओ[5] सव्वालंकारभूसियसरीरो ।
णाणाविहवत्थधरो चंदणपरिवण्णणविलित्तो ॥ ८
तो हं सकोउहल्लो उवागओ तं महायणसमूहं ।
जक्खस्स कमे णमिउं रममाणे घोडहे पिच्छं ॥ ९
सण्णद्धबद्धकवया गहिआउहपहरणा य अइबहुला ।
कलयलरवं[6] करिंता पडिया चोरा [7]णवरि तत्थ ॥ १०
तो सो सबालवुड्ढो सइत्थिओ जणवओ सपसुवग्गो ।
अह घोडएहिं[8] सहिओ वालुंकं अइगओ सव्वो ॥ ११

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1 B संपण्णो । 2 B °लोगंमि । 3 A °कथानकाष्टकमिदम् । 4 B मूलसिरिं कंडरीओ । 5 A °तिमिओ ।
6 A °रविं । 7 A चोराणुवरि । 8 B घोडाएहिं ।

तत्थ वि ते घोडहए रमंतपिच्छाजणे अ मुइअमणे ।
चोरा वि पडिणिअत्ता णट्ठो गामो त्ति जंपंता ॥ १२
णवरि तहिं पसुवग्गो चरमाणो आगओ सुवीसत्थो ।
इक्काइ पसूइ तओ ओइलिअं चिब्भडं सहसा ॥ १३
सा अयगरेण घत्था सो वि अ ढिंकीइ[1] णवरि ओइलिओ ।
सा तत्थेव णिलीणा तुंगे वडपायवे विउले ॥ १४
तस्स अहे खंधारो णवरि ठिओ राइणो अ मत्तगओ ।
ढिंकीपाए जमिओ वडपारोहु त्ति काऊण ॥ १५
आउंचिअम्मि पाए कड्ढिज्जइ गयवरो गुलगुलिंतो ।
तो रवइ मिण्ठवग्गो केणावि गओ समुक्खित्तो ॥ १६
सोऊण ताण सद्दं संपत्ता सद्दवेहिणो जोहा ।
इसुचावगहिअहत्था कलयलरावं करेमाणा ॥ १७
छिण्णा[2] य तीइ पंखा से सीसं [3]हत्थिएहिं दक्खेहिं ।
सा विलवंती पडिआ पव्वयसिहर व्व महिवट्ठे ॥ १८
फालाविआ य रण्णा[4] पुट्टे दिट्ठो अ अयगरो[5] विउलो ।
सगडस्स ईंदरो विव खोडी विव महिअले पडिआ ॥ १९
अह भणइ णरवरिंदो फालिज्जउ एस अयगरो विउलो ।
एयस्स वि मा मज्झे माणुसतिरिअं च हुज्जाहि ॥ २०
अह फालिअम्मि उअरे दिट्ठा सा छालिआ[6] महाकाया ।
तीए वि उअरमज्झे रमणिज्जं चिब्भडं दिट्ठं ॥ २१
ही ही अहो महल्लं ति चिब्भडं जाव जंपए राया ।
तो घोडया वि रमिउं णवरि ठिया उज्जवंसकरा ॥ २२
णिग्गंतु च पवत्तो वालुक्काओ तओ जणसमूहो ।
जह सलभाण य सेणा रेप्फबिलाओ विणिक्खमइ ॥ २३
णमिऊण जिणवरिंदं तो सो सचउप्पओ[7] जणो सव्वो ।
णियणियठाणाइं गओ अहं पि पत्तो इमं णयरिं ॥ २४
एअं मे अणुभूअं पच्चक्खमिहेव माणुसे लोए ।
जो मे ण पत्तिआयइ धुत्ताणं देउ सो भुत्तिं ॥ २५

॥ कण्डरीकेनोक्तं कथानकमिदम् ॥

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[अथ एलाषाढोक्तं कण्डरीककथानकोत्तरम् ।]

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अह भणइ एलसाढो–'पत्तिज्जामो ण[8] किंचि संदेहो' ।
पडिभणइ कंडरीओ–'गामो कह चिब्भडे माओ ?' ॥ २६

1 A ढिंकीरिए । 2 B छिण्णाइ । 3 B हत्थीएहिं । 4 A रंता । 5 B अइगरो । 6 A छेलिआ । 7 A सो चउप्पओ । 8 A न ।

पडिभणइ एलसाढो पुराण-भारह-सुईदिट्ठत्थो ।
किं तुह विण्हुपुराणं कण्णसुइपहं न पत्तं ते ॥ २७
पुव्विं आसि जगमिणं पंचमहाभूअवज्जिअं गहिरं ।
एगण्णवं जलेणं महप्पमाणं तहिं अंडं ॥ २८
वीईपरंपरेणं घोलंतं अच्छिउं सुचिरकालं ।
फुट्टं दुभागजायं अद्धं भूमीइ संवुत्तं ॥ २९
तत्थ सुरासुरणायरमणुअचउप्पयमयं जयं सव्वं ।
जइ मायं ता गामो कह णु ण माइज्ज वालुंके ॥ *१* ३०
अण्णं च इमं सुव्वइ[1] अरणीपव्वम्मि[2] धम्मपुत्तस्स ।
कहिअं सुअमणुभूअं मक्कंडेणं च अण्णजए ॥ ३१
सो किल जुगंतसमए उदएणेगण्णवीकए लोए ।
वीईपरंपरेणं घोलिंतो उदयमज्झम्मि ॥ ३२
पिच्छइ गयतसथावरपणट्ठसुरणरतिरिक्खजोणीअं[3] ।
एगण्णवं जगमिणं पंचमहाभूअपब्भट्ठं ॥ ३३
एवंविहे जगम्मी पिच्छइ [4]णग्गोहपायवं अह सो ।
मंदरगिरि व्व तुंगं महासमुद्दं व वित्थिण्णं ॥ ३४
खंधम्मि तस्स सयणं अच्छइ तहिं बालओ मणभिरामो ।
संपुण्णसरीरुदओ मिउमद्दवकुंचिअसुदेसो ॥ ३५
हत्थो पसारिओ से रिसिणा एहेहि[5] वच्छ ! भणिओ अ ।
खंधे ममं विलग्गसु मा मरिहिसि उदयवाहीए ॥ ३६
तेण य घित्तुं हत्थो ओइलिओ सो रिसी तओ तस्स ।
पिच्छइ उअरम्मि जयं ससेलवणकाणणं सव्वं ॥ ३७
दिव्वं वाससहस्सं कुच्छीए सो रिसी परिभमंतो ।
अंतं न चेव पत्तो विणिग्गओ रिसिवरो तत्तो ॥ ३८
जइ दारयस्स उअरे ससुरासुरमाणुसं जयं मायं ।
तो चिब्भडम्मि गामो कहणु ण माइज्ज कंडरिअ ! ॥ *२* ३९
ढिंकोअरे अयगरो तस्स पसूई अ चिब्भडं उअरे ।
तत्थ वि य जणसमूहो कहमाओ भणसि सुणसु इमं ॥ ४०
मुट्ठीगिज्झसुमज्झाइ केसवो देवईइ कुच्छिम्मि ।
वुत्तो तस्स य उअरे ससेलवणकाणणा पुहई ॥ *३* ४१
अह भणइ कंडरीओ चिब्भडपसुअयगराइमज्झम्मि ।
अच्छंतो कह ण मओ[6] एअं मे पत्तिआवेह ॥ ४२

1 B सव्वं । 2 A °पुव्वम्मि । 3 B °जोणियं । 4 B णिग्गोह° । 5 A एहेएहि । 6 B-मूओ ।

भणइ अ एलासाढो तद्दिअसं चेअ णिग्गओ तं सि ।
पुहई कह [1]ण विवज्जए वसुदेवसुअस्स पुट्टत्था ॥ ४३
पुट्टे किसि-वाणिज्जं संगामा बहुविहा य आरंभा ।
आवाह-विवाहा [2]वि अ उस्सव-पसवा य वट्टंति ॥ ४४
कह पुण हविज्ज एअं जयं[3] तु उअरे वि जस्स जं वुत्थं ।
बंभाण-केसवाणं पुव्विं किर भंडणं आसि ॥ ४५
कत्ता अहं ति बंभा भणइ जओ वयण-बाह-ऊरूहिं ।
पाएसु अ णिक्खंतं चाउव्वण्णं जगमिणं ति ॥ ४६
पडिभणइ तं अणंतो बंभाणं सपरिहासवयणेहिं ।
तं सि मम चेडरूवं ण जुज्जए एरिसं वुत्तुं[4] ॥ ४७
अब्भा-भूमि[5]कउट्ठे[6] पव्वयदाढे समुद्दजीहाले ।
पविसेहि मज्झ उअरे जा पिच्छ सविब्भमं पुहइं ॥ ४८
मह चेव समुप्पण्णो जलसयणे णाहिणिग्गए पउमे ।
बंभाण ! तं ण सोहसि गुरुपुरओ इत्तिअं वुत्तुं ॥ ४९

अवि य—

जस्स पभावेणुम्मिल्लियाइँ तं चेव कह कयग्घाइं[7] ।
कुसुआइँ अत्तसंभाविआइँ चंदं उवहसंति ॥ ※४※ ५०
अह भणइ कंडरीओ पोराणसुईसु कत्थ य सुयं ते ।
ढिंकी महप्पमाणा जस्सुअरे इत्तियं मायं ॥ ५१
परिभणइ एलसाढो दोवइदेवीसयंवरे पत्ता ।
जह किर धणुं पविट्ठा सहिहरणागा य अग्गी य ॥ ५२
दुपयणरिंदस्स धणुं सुमहल्लं देवयापरिग्गहियं ।
जो आरुहिओ विंधइ वामे अच्छिम्मि सूअरियं ॥ ५३
जिज्जइ कलासु कुसला किर कण्णा तस्स दोवई सोउं ।
रायाणो तं धणुहं आरुहिउं तो समाढत्ता ॥ ५४
ण चयंति आरुहेउं अह ससिपालो महाबलो[8] ताहे ।
संधेऊण पयत्तो णवरि धणुं तं अयत्तेणं ॥ ५५
तो कण्हेणं ताहे गरुलो णागा गया य संखा य ।
चक्कं णंगलमुसलं मंदरमेरू अ पक्खित्ता ॥ ५६
संधेइ तो वि जाहे ता ससिसूरग्गिउदहिसेला य ।
पक्खित्ता सव्व चिय वसुहा अह धणुहरे तम्मि ॥ ५७
अद्धंगुलमित्ते किर असंधिए केसवेण ठाणं[9] सो ।
पाएण वि मोअविउं ताहे पडिओ सहधणू णं ॥ ५८

1 A णे । 2 A °निवाहोच्चिअ । 3 B जयं त उयरे । 4 B वुत्तं । 5 B °भूसिमि° । 6 A °कुउडे । 7 B °कयघाइं । 8 B महाबले तीहे । 9 A वाणं ।

पत्थेण य तं गहियं अह अइभारेण ण सहई धरणी ।
भीमस्स तओ हत्थे आरुहिअ तं पयत्तेण ॥ ५९
कण्णविदिन्नेण सरेण विंधिउं अज्जुणेण तं राहं ।
लद्धा दोवइकण्णा वीरपडागं हरंतेण ॥ ६०
जइ तं [1]महल्लधणुअं णागग्गिगया य अइगया जत्थ ।
तो कह ण होइ ढिंकी महई[2] जत्थित्तियं मायं ॥ *५* ६१
रामायणे वि सुव्वइ सीआहरणे जडाउगिद्धु त्ति ।
पंखाउहो महप्पा जुज्झेणं रामणस्स ठिओ ॥ ६२
तेण वि से रुट्ठेणं चंदाहासेण लूडिआ पंखा ।
तो लुअपंखो पडिओ मंदरसिहरु व्व महिवट्टे ॥ ६३
सीआए सो भणिओ सीलवईणं सईण तेएणं ।
दट्ठूण रामदूअं होहिंति पुणो वि ते पंखा ॥ ६४
कस्स य कालस्स तओ हणुअंतो राहवेण आणत्तो ।
सीआपउत्तिहेउं हिंडंतो आगओ तहियं ॥ ६५
चिंतेइ य हणुअंतो अहो गिरी एस उण्णओऽतीव ।
इत्थारुहिऊण अहं पुलएमि समंतओ वसुहं ॥ ६६
संलत्तो अ खगेणं कोऽसि तुमं [3]एरिसेण वेसेण ।
सो भणइ रामदूओ अहं ति सीआ(°अं ?) गवेसामि ॥ ६७
भणिओ जडाउणा सो रामवहू रामणेण विलवंती ।
तेलुक्कडामरेणं लंकापुरपट्टणं णीआ ॥ ६८
मा भमसु अरण्णाइं सीआदेवीइ मग्गणट्ठाए ।
दहरहसुअस्स सिग्घं गंतूण पिअं णिवेएहि ॥ ६९
अहमवि सीअट्ठाए जुज्झंतो णिसिअराहिवेणेवं ।
असिणा दुवे वि पंखे छित्तूण अजंगमो मुक्को ॥ ७०
अह भणइ वाउपुत्तो जं सि ठिओ रामणस्स जुज्झेण ।
जं वा वि अम्ह कहिअं होहि त्ति[4] तुमं पि पिअभागी ॥ ७१
सोऊण दूअवयणं तो से जाया पुणण्णवा पंखा ।
आयासेणुप्पइओ[5] गओ अ सग्गं णिरुवसग्गं ॥ ७२

भवति चात्र श्लोकः—

आख्यास्यति खगः स्वर्गे पितुर्दशरथस्य मे ।
एकस्त्रीपरिपाल्येऽपि न रामः शक्तुमर्हति ॥ ७३

मंदरसिहरागारो जइ आसि जडाउ खहयरो गिद्धो ।
ता कह ण होइ ढिंकी कंडरिअ ! महप्पमाणाओ ॥ *६* ७४

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1 B मल्लध° । 2 A मेहई । 3 A एरिसंमि । 4 A होहि वि उमं । 5 B °णुप्पेओ ।

एलासाढेणेवं कंडरिओ जंपिओ भणइ ताहे ।
एलासाढ ! इयाणिं कहेहिं जं ते समणुभूअं ॥ ७५

एलाषाढेनोक्तं कण्डरीकं प्रति प्रत्युत्तरकथानकषट्कमिदम् ।

॥ इति धूर्त्ताख्याने द्वितीयमाख्यानम् ॥

[३. अथ एलाषाढकथितं कथानकम् ।]

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अह भणइ एलसाढो अहयं तरुणत्तणे दविणवुद्धी ।
धाउव्वायपिसाएण भामिओ परिभमामि जगं ॥ १
इत्थ बिलं इत्थ रसो एसो सो पव्वओ जहिं धाऊ ।
एवं लक्खगएणं णडिज्जमाणो परिभमामि ॥ २
लद्धो अ आगमो मे जह पुव्वदिसाइ जोअणसहस्से ।
णवरं गंतूण गिरिं सहस्सवेही रसो तहियं ॥ ३
जोअणवित्थिण्णाए सिलाइ तं रसबिलं समुच्छण्णं ।
उक्खिविऊण सिलं सो घित्तव्वो कणयकुंडाओ ॥ ४
आसापासणिबद्धो जोअणसइएहिं तो कमेहिं अहं ।
गंतूण गिरिपएसे उक्खिविअ सिलं रसं गहिउं ॥ ५
परिढक्किऊण य बिलं सिलाइ तो आगयं इमं भवणं ।
तो जाओ मे विभओ [1]धणयसरिच्छो रसपसाया ॥ ६
अह पणइणिपरिकिण्णो थुव्वंतो तह य मागहसएहिं ।
वरतरुणिसंपउत्तेहिं णाडएहिं च गिज्जंतो ॥ ७
अच्छामि विलसमाणो अच्छरसा परिगओ धणवइ व्व ।
तालायर-माहण-भिक्खुआण दाणं पयच्छामि ॥ ८
तो धणयविहवसरिसं णाऊण ममं विणिग्गयजसोहं ।
चोरा सामत्थेउं रत्तिं पडिआ मम गिहम्मि ॥ ९
सण्णद्धबद्धपट्टेहिं तेहिं गहिआउहप्पहारेहिं ।
कयसीहणायबोलेहिं वेढियं मज्झ वरभवणं ॥ १०
पर(°रि ?)संचियस्स अत्थस्स कारणे मरणमागयं तेहिं ।
सभुअबलज्जिअमत्थं ण देमि हरिउं विचिंतेउं ॥ ११
सहसा य उट्ठिओ हं धणुअं घित्तूण सरसहस्सं च ।
तो भंडणमाढत्तं चोराण महंतभीसणयं ॥ १२

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1 B धणसयसरिच्छो ।

सत्तट्ठदससदुवालस अ[ह]यं[1] इक्केण सरपहारेणं ।
जत्तो वलामि तत्तो पेसेमि जमालयं चोरे ॥ १३
तो चोराण सयं मे मुहुत्तमित्तेण घाइयं तहियं ।
हयसेसा[2] सयराहं पडिआ मज्झोवरिं सव्वे ॥ १४
तो मं खंडाखंडिं काउं सीसं च छिण्णिउं मज्झ ।
बयरीए ठविऊणं मुसिऊण घरं गया चोरा ॥ १५
सरुहिर-सकुंडलं चिय सीसं मे बयरितरुवरारूढं ।
वीसत्थमणुव्विग्गं खायइ बोरे कसकसस्स ॥ १६
तं सीसं सूरुदए दिट्ठं लोएण बयरिउवरिम्मि ।
बयराइं खायंतं एस सजीओ त्ति काऊण ॥ १७
मज्झं अंगोवंगा जणेण पिंडेवि मेलिआ तुरिअं ।
जाओ पुणो वि तोऽहं णिरुवहयसरीरलायण्णो ॥ १८
एयं मे अणुभूअं सयमेव इमम्मि माणुसे लोए ।
जो पुण ण पत्तिअइ मं धुत्ताणं देउ सो भुत्तिं ॥ १९

॥ एलाषाढेनोक्तं कथानकमिदम् ॥

[अथ शशोक्तं एलाषाढकथानकसमाधानम् ।]

भणइ ससो सव्वभूअं कह सक्का भाणिऊ(उं) अलिअमेअं ।
जं पोराणसुईए भारह-रामायणे आयं ॥ २०
जमयग्गी आसि रिसी पत्ती तस्सासि[3] रेणुआ णामं ।
तीए सीलवईए णमंति कुसुमत्थिए रुक्खा ॥ २१
दिट्ठो अणाइ राया अस्सावहिओ मणोअ से खुहिओ ।
ण णमंति तओ रुक्खा ताहे जमयग्गिणा रामो ॥ २२
रुट्ठेण समाणत्तो सीसं छिंदाहि [4]दुट्ठसीलाए ।
तेण वि सीसं छिण्णं झड त्ति पिउवयणकारेण[5] ॥ २३
भणइ तओ जमयग्गी वरसु वरं पुत्त ! जो तुहं इट्ठो ।
सो भणइ मज्झ माया पुणो वि जीवंतिआ होउ ॥ २४
इय होउ त्ति [6]पभणिए जाया सा तक्खणेण सज्जीवा ।
जइ सव्वभूअं एअं तुमं पि जीवोसि तं सच्चं ॥ *१* २५
राया वि जरासंधो समरपरक्कमपयावविक्खाओ[7] ।
सो संधिओ जराए रायसहस्साहिवो जाओ ॥ *२* २६
अण्णं च इमं सुव्वइ[8] सुंद-णिसुंदा सहोअरा सूरा ।
बलवीरिअसंपण्णा सुरलोअभयं जणेमाणा ॥ २७

1 B अप्पं । 2 B हयसंसा° । 3 B तिस्सासि । 4 B दुट्ठु° । 5 A पिउवयणं कारीणं; B °वयणकारीणं । 6 B भणिए । 7 B °पयाविवक्खाओ । 8 B सव्वइ ।

सामत्थेतु सुरेहिं तिलोत्तमा[1] तेसि वहणिमित्तं तु ।
णिम्मविया तिलमित्तं इक्किकसुरस्स घित्तूणं ॥ २८
अंगोवंगसुअंगयलावण्णगुणागरा अणोवम्मा ।
कमलागरवत्थव्वा लच्छि व्व सयं समुत्तिण्णा ॥ २९
विणओणामियगत्ता सरसामलविकयकमलदलणयणा ।
णमिऊण सुरसमूहं महुरुल्लावा समुल्लवइ ॥ ३०
जं कायव्वं तं आणवेह देवेहिं जंपिअं इणमो ।
सुंद-णिसुंदा सुरसत्थकंटया ते समुद्धरसु ॥ ३१
इअ होउ त्ति अ भणिउं तिलुत्तमा गिण्हिउं सुराणत्तिं ।
पत्ता खणेण य तहिं सुंद-णिसुंदा सुरा जत्थ ॥ ३२
हारद्धहारकेऊरभूसिआ जणमणस्स वल्भूआ ।
विथड्डुण्णयथणवट्टा दो वि जणे ते पलोभेइ ॥ ३३
तो ते मयणवसगया तीइ कए जुज्झिउं अह पवत्ता ।
णिहणं च गया दुण्णि वि[2] परुप्परं सत्थघाएहिं ॥ ३४

भवति चात्र श्लोकः—

स्त्रीणां कृते भ्रातृयुगस्य भेदः संबन्धिभेदे स्त्रिय एव मूलम् ।
अप्राप्तकामा बहवो नरेन्द्रा नारीभिरुच्छेदितराजवंशाः[3] ॥ ३५

अच्छरसा जइ एवं तिलुत्तमा णिम्मिआ सुरगणेहिं ।
तो कह तुज्झ वि अंगा लाइज्जंता न लग्गिज्जा ॥ ३६
अण्णाणंगावयवा जइ लग्गा संमिलिस्सिआ संतो ।
तो ससरीरावयवा भणसु तुहं किं न लग्गंति ॥ * ३ * ३७
सुव्वइ य पवणतणओ बालत्ते अंजण त्ति णामेणं ।
जणणिं पुच्छइ अम्मो को मे छुहियस्स आहारो ॥ ३८
रत्ताइं वणफलाइं आहारो तुज्झ तेण अह सूरो(°रं ?) ।
गहिउं समुट्ठिअं तो तेणावि तलप्पहारेणं ॥ ३९
सयसिक्करो कओ सो जणणी से दट्ठु तं पइण्णंगं ।
भत्तुसयासे गंतुं विलवइ सोगाउरा कलुणं ॥ ४०
दट्ठुं निअयकलत्तं रोअंतिं बहुविहाइं कंदंतिं ।
दट्ठूण य हणुअंतं पुत्तं परलोअसंकंतं ॥ ४१
तो पवणो परिकुविओ पायाले पविसिउं ठिओ ताहे ।
ससुरासुरं[4] जगमिणं पवणणिरोहेण आदण्णं ॥ ४२
गंतुं च तत्थ दिट्ठो पसाइओ सुरवरेहिं सो पवणो ।
अंगाइं तस्सुअस्स वि संधाएउं[5] कओ सजीओ[6] ॥ ४३

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1 B तिलुत्तमा । 2 A दुण्णवि । 3 B °हंशाः । 4 B °सुरासरं । 5 B संघाएउं । 6 B सजीवा ।

इक्का य तस्स हणुया णं य दिट्ठा सुरवरेहिं सव्वेहिं ।
हणुयाइ एस अण्णो हणुअंतो तो कओ णामं ॥ ४४
जइ सच्चं पवणसुओ खंडाखंडिकओ वि संमिलिओ ।
तो कह सक्का वुत्तुं तुज्झ अउव्वं वयणमेअं ॥ *४* ४५
दसरहतणयकहाए सीआदेवीइ हरणसंबंधे ।
सेउं[1] संधावेउं लंकादीवं गए रामे ॥ ४६
दसमुह-रामबलाणं दुण्ह वि भडवाययं वहंताणं ।
संगामम्मि पलग्गे हण हण सद्दाउले घोरे ॥ ४७
मंदोअरिदइयभडुक्कडेहिं णेगाइं वाणरसयाइं ।
असिपरसु[2]अद्धचंदप्पहारच्छिण्णंगमंगाइं ॥ ४८
सत्तीपहरणिरुद्धे महीअलि पडिअम्मि लक्खणकुमारे ।
रामे सोगाभिहए विलवंते पवणतणएण ॥ ४९
गंतुं दोणगिरीओ उवणीआ ओसही जलंतीओ ।
निस्सल्लु त्ति पभावा झडि त्ति सत्ती वि णिस्सरिया ॥ ५०
जे णिसिअरकुडुग्घाएहिं समरम्मि अभिहया पवया ।
संछिण्णभिण्णगत्ता ते वि अ सव्वे ससासत्था ॥ ५१
विवइण्णसरीरा वि अ जइ सव्वे[3] वानरा समुज्जीआ ।
खंडसहस्सो कओ एलसाढ ! तो जीवसि[4] तुमं पि ॥ *५* ५२
अण्णं च जणपगासा णिहिआ सुअपुत्थएसु बहुएसु ।
किं वा तुम्हेहि इमा ण सुआ महसेणउप्पत्ती ॥ ५३
हिमसेलगुहगयाइं दो वि महामेहुणं णिसेवंति ।
दिव्वं वाससहस्सं गिरिसुअ ससिभूसणो चेव ॥ ५४
तं सोऊण पउत्ति देवा किर तिहुअणम्मि आदण्णा ।
सव्वायरेण मिलिउं गब्भुवघायं[5] विचिंतंति ॥ ५५
सुइरं सामत्थेउं तिहुअणउज्जोअकारओ जलणो ।
महुरक्खरवयणपयंपिएहिं भणिओ सुरगणेहिं ॥ ५६
इक्कस्स वि ता कीरइ कज्जं अब्भत्थिएहिं जिअलोए[6] ।
किं पुण महाणुभावो जं जंपइ सुरसमूहु त्ति ॥ ५७
जस्स य कएण सव्वे देवा चिंतोवहिं समोइण्णा ।
तस्स य जत्तेण तुमं हुअवह ! इक्को समत्थोऽसि ॥ ५८
पविसित्तु [7]गुहाविवरे हरपुरओ अप्पयं पयंसेसु ।
तो तुह कयाइ विलिओ मेहुणतत्तिं विसज्जिज्जा ॥ ५९

1 B सेअं । 2 A °पुरसु°; B °परुस° । 3 B सच्चं । 4 B जीवसिओ । 5 B गब्भवग्घायं । 6 B जीयलोए । 7 B गहाविवरे ।

वेसाणरेण भणिअं को धावइ अभिमुहं[1] मुहुत्तं पि ।
इहरा[2] वि उमावइणो किं पुण एयारिसे भावे ॥ ६०
णरसिरकवालमालाउलस्स खट्टंगवग्गहत्थस्स ।
जस्स रई पेअवणे को तस्स जणो समल्लिअइ ॥ ६१
जो [3]दारुवणे रिसिआसमम्मि विणिअंसणो[4] पलायंतो ।
वहिओ उद्धुअलिंगो को तं विबुहो [5]समालवइ ॥ ६२
किं बहुणा जणमज्झे जो णच्चइ उद्धिएण लिंगेणं ।
बलवंतो वज्जहरो तस्स वि णिस्संसयं भाइ ॥ ६३
जइ कह वि सूलपाणी कुप्पइ हिमगिरिगुहापविट्ठस्स ।
को जाणइ किं मे होहिइ त्ति मा संकडे छुहह ॥ ६४
इत्थंतरे अ भणिओ सप्पणयं बहुअलोअणेणेवं ।
सव्वसुराणं वयणं हुअवह ! इणमो णिसामेहि ॥ ६५
मा भाहि उमावइणो हुअवह ! जेणेरिसो उमासत्तो ।
गयतुरयपुरिसदमणो किं च इमो आगमो ण सुओ ॥ ६६

हत्थी दम्मइ संवच्छरेण मासेण दम्मइ तुरंगो ।
महिला पुण किर पुरिसं दमेइ इक्केण दिवसेणं ॥ ६७

जं भणइ उमादेवी करेइ तं पसुवई अकज्जं पि ।
किं वा देहाणुगयं उमं वहंतो ण दिट्ठो ते ॥ ६८
मुंचसु आसंकमिणं रुद्दो रुट्ठो वि ते सरीरस्स ।
ण करेइ किं पि पीडं पव्वइचित्तावरक्खाए ॥ ६९
इअ होउ त्ति अ जलणो गंतुं हिमवंतगिरिगुहं विउलं ।
पिच्छइ तिउरंतयरं रइकज्जसमुग्गयमईणं ॥ ७०
अब्भासत्थं दट्ठुं महदेवो उट्ठिओ समारूढो ।
हुं हुं उमाइ भणिओ उद्धुयलिंगोऽणलं भणइ ॥ ७१
उड्ढ णिअंचिअ वयणं पिब रेअं मा करेहि विक्खेवं ।
रुद्देण हुअवहो घडघडस्स तो पाइओ रेअं ॥ ७२
उअरगएण य रेएण सो [6]पलित्तग्गिणा व डज्झंतो ।
मुअमरणो संभंतो कहकह वि महोअहिं पत्तो ॥ ७३
दाऊणमंगुलिं हुअवहेण उग्गालिओ जले रेओ ।
उग्गालिअम्मि रेए ताहे जलणो समासत्थो ॥ ७४
तप्पभिइं चिअ सुम्मइ जणसुइवायागयं इमं वयणं ।
रेअपभावा किर सागरम्मि रयणाण उप्पत्ती ॥ ७५

1 A अभिमुहो । 2 इहराविं । 3 B दारवणे । 4 B विणिअंसमो । 5 B विवहो समुल्लवइ । 6 B पलत्त° ।

लवणजलाओ अग्गी णीलुप्पलसुरहिकमलगंधड्ढं ।
सरमेगं गंतुं जो रेअविसेसं समुग्गिलइ ॥ ७६

जं भणइ कित्तिअ सह उअंति फुडविअडपायडं ताओ ।
छक्किर अच्छरसाओ तं पउमसरं समोइण्णा ॥ ७७

ता मज्जिउमाढत्ता तम्मि सरे णयणमणभिराममम्मि ।
मज्जंतीणं जोणीसु ताण बीअं अणुपविट्ठं ॥ ७८

पउमसरे मज्जित्ता पुणरवि ता जोइसालयं पत्ता ।
पइदिवसं चिअ तासिं छण्ह वि परिवड्ढए उअरं ॥ ७९

कालंतरेण केण य समयं चिअ ता तहिं पसूआओ ।
इक्किक्कमुत्तिमंगं [1]बाहूरुसरीररुंडाइं ॥ ८०

ता ता वि विम्हियमणा दंसंति परुप्परिक्कमिक्कस्स ।
पिच्छसु अच्छेरमिणं लोगम्मि अभूअपुव्वं तु ॥ ८१

बाहूरू अ सरीरं सीसाणि अ [2]णिअय-णिअयठाणेसु ।
लग्गाइं तक्खण च्चिय महसेणो छम्मुहो जाओ ॥ ८२

कोमारबंभयारी णिच्छइ मणसावि जुवइसंजोअं ।
सव्वजणम्मि पगासो दक्खिणदेसे ठिओ रण्णे ॥ ८३

चउसु अ दिसासु जहिअं धावइ लोगो भवंतरदिसट्ठा ।
सीसेण य छम्मासं धरेइ धारंबरट्ठाए ॥ ८४

जइ महसेणंगाइं [3]पिहुगब्भविणिग्गयाइं लग्गाइं ।
तो तुज्झ न लग्गिज्जा ताइं किमेगुदरवत्थाइं ॥ *६*८५

छिण्णा णासा कण्णो अ लग्गए लोअविइअमेअं पि ।
[4]परमाणुपमाणओ पगंपिओ [य] लग्गसि तुमं पि ॥ ८६

तो भणइ एलसाढो पुरिसो कह छिण्णएण सीसेणं ।
भुक्खत्तो[5] बयराइं खाएउं सक्कए कह णु ॥ ८७

भणइ ससो राहू किर सीसच्छिण्णो जयम्मि सुइवाओ ।
तह विअ गयणे हिंडइ आभंसइ चंद-सूरे अ ॥ *७*८८

अह भणइ एलसाढो कह गम्मइ तं विगिट्ठमद्धाणं ।
कह वावि जोअणसयं कमेहिं अक्कमइ भूमीए ॥ ८९

पडिभणइ ससो जण्णे बलिस्स विण्हू दिआइवेसेण ।
तिण्णि कमे जाइत्ता हरइ ससेलं वसुमइं[6] सो ॥ ९०

जइ सव्वा वि वसुमई तिण्णि ण पुण्णा कमे महुमहस्स ।
को दोसो जइ तुज्झं इक्ककमो जोअणसयं तु ॥ *८*९१

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1 B बाहूर॰ । 2 B णियणिअय॰ । 3 A पिह॰ । 4 B परमाण॰ । 5 B भुक्खत्तो बोयराइं ।
6 A ॰मई ।

पुणरवि एलासाढो भणइ सिला सा मए अइमहल्ला ।
कह उक्खित्ता गरुआ एअं मे पत्तिआवेहि ॥ ९२
भणइ ससो किं ण सुअं तुमए रामायणे कहिज्जंतं ।
रामस्स रावणस्स य संगामे वट्टमाणम्मि ॥ ९३
लक्खणकुमारपडणे हणुएण द्रोणपव्वओ तुंगो ।
ओसहिमग्गंतेणं समूलडालो समुक्खित्तो ॥ ९४
महइसिलासंघाओ सेलो जइ वाणरेण उक्खित्तो ।
जोअणपमाणमित्तं उक्खिवसि सिलं न संदेहो ॥ *९*९५
लोए वि पयरइ सुई वहंती मेइणी महुमहेणं ।
काउं वराहरूवं ससेलवणकाणणा धरिया ॥ ९६
जइ तेण समुक्खित्ता ण णज्जई कत्थई ठिएणं ति ।
उक्खिवसि[1] ता तुमं पि अ धरणिअलत्थो सिला दो वि ॥ ९७
एलासाढो जाहे ससेण अइसंधिओ भणइ ताहे ।
जं ते सुअमणुभूअं कहेहि सव्वं अपरिसेसं ॥ *१०*९८

ससेनोक्तं एलासाढं प्रति प्रत्युत्तरकथानकदशकम् ।

॥ इति धूर्त्ताख्याने तृतीयमाख्यानकम् ॥

[४. अथ शशोक्तं स्वकीयं कथानकम् ।]

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अह भणइ ससो अहयं णिअयं छित्तं गओ सरयकाले ।
गामाओ दूरत्थं तं छित्तं गिरिवरासन्नं ॥ १
छित्तम्मि अ अच्छंतो तत्तो पव्वयवराओ[2] ओयरिउं ।
उच्छित्तो मि गएणं पव्वयमित्तेण मत्तेण ॥ २
थरथरथरंतगत्तो हाहा गहिओ मएण चिंततो ।
विवलाइउमचयंतो परिभममि तहिं तहिं चेव ॥ ३
भीउव्विग्गेण मए दिट्ठो तिलपायवो अइमहल्लो ।
तत्थ विलग्गो म्हि अहं वणगयभयवेविरसरीरो ॥ ४
पत्तो अ सो वणगओ आरुसिओ तिलदुमं समंतेणं ।
परिभमइ गुलुगुलिंतो कुलालचक्कु[3] व्व आइद्धो ॥ ५
तेण भमंतेण य सो चालिज्जंतो तिले दवदवस्स ।
वासासु जलहरो इव जलणिवहं मुंचई घोरं ॥ ६

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1 A उक्खिविसि । 2 A पव्वयराउ । 3 B °चक्क व्व ।

तिलचक्केण व्व तिला ते सव्वे पीलिआ गयवरेणं ।
तत्थ पवूढा सरिआ तिल्लोआ णाम णामेणं ॥ ७
खुत्तो अ वणगओ सो खलचलणीए अ तिल्लपंकम्मि ।
आरडिऊण य विरसं भुक्खिअ-तिसिओ मओ हत्थी ॥ ८
गयभयसंतत्तमणो अहयं पुण-जायओ त्ति मण्णंतो ।
कहकह वि तिलदुमाओ दिवसऽवसाणे समोइण्णो[1] ॥ ९
कुसिओ दिअं च काउं भरिओ तिल्लस्स सो मए हत्थी ।
ताहे दस तिल्लघडे पाउं भक्खेमि खलभारं ॥ १०
तिल्लस्स सुपडिपुण्णं तं दिइअं गिण्हिउं[2] गओ गामं ।
गामबहिं तं दिइयं पायवसाहाइ णिक्खिविउं ॥ ११
णिअयं भवणमइगओ पुत्तं पेसेमि तिल्लदिइअस्स ।
जाहे उ ण पावेइ रुक्खं पाडित्तु तो गिण्हे ॥ १२
एअं मे अणुभूअं सयमेव इमम्मि माणुसे लोए ।
जो ण उ पत्तिअइ महं सो देउ[3] महायणे भत्तं ॥ १३

॥ ससेनोक्तं कथानकमिदम् ॥

[अथ खण्डापानोक्तं शशकथितकथानकसमाधानम् ।]

सव्वकलापत्तट्ठा[4] भणइ ससं खंडवाणई धुत्ती ।
अत्थेस आगमो मे भारह-रामायणे अ सुओ ॥ १४
खंडा ससेण भणिआ भारह-रामायणे पुराणे वा ।
एआरिसाइं अ सहेऊआइं भण कत्थ भणिआइं ॥ १५
कह तिलदुमो महल्लो तिल्लाण[5] य कह महाणई वूढा ।
कह पीआ य दसघडा कह खलभारो मए खइओ ॥ १६
खंडाए ससो भणिओ सच्चं तं[6] लोअबाहिरो तं सि ।
किं कइयाइ सुओ ते बालो वि जणो पयंपंतो ॥ १७
जह किर[7] पाडलिपुत्तो(°त्ते ?) णिम्मविआ मासपायवो(°वा ?) भेरी ।
तो किं सो[8] तिलरुक्खो महप्पमाणो ण हुज्जाहि ॥ *१* १८
सुव्वइ अ भारहम्मि वि गयाण पुण इत्थ दाणसलिलेणं ।
महई णई पवत्ता हयगयरहवाहिणी घोरा ॥ १९
उक्तञ्च—तेषां कटतटभ्रष्टैर्गजानां मदबिन्दुभिः ।
प्रावर्त्तत नदी घोरा हस्त्यश्वरथवाहिनी ॥ २०

1 A समाइण्णो । 2 A विएहिउं । 3 B देइ । 4 A पत्तट्ठ । 5 A तिल्लोणय । 6 A सुवं तं । 7 B किरि । 8 A सा ।

जइ गयमयसलिलेणं हयगयरहवाहिणी णई विउला ।
सरिआ तया पवत्ता तो तिल्लोदा कह ण होइ ॥ *२* २१
रज्जाउ धाडिएणं सुव्वइ लोअम्मि भीमसेणेणं ।
गंतूण इक्कचक्कं घोरो बगरक्खसो वहिओ ॥ २२
भत्तं तंदुलकुंभं महिसं तह मज्जघडसहस्सं च ।
जं तस्स भत्तपाणं उवणीअं तेण तं भुत्तं ॥ २३
जइ बगरक्खसभत्तं भुत्तं भीमेण तो किमेगेणं ।
भारेण वि तं जिमिओ भारसयं किं[1] ण भक्खेसि ॥ *३* २४
सुव्वइ अ कुंभयण्णो सुत्तविउद्धुट्ठिओ णिअयकालं ।
सो पिअइ घडसहस्सं खायइ णेगे णरसए अ ॥ २५
जइ पिअइ कुंभयण्णो सुत्तविउद्धुट्ठिओ घडसहस्सं ।
दसहिं घडएहिं किं सस ! किं पण्णासं ण पीआ ते ॥ *४* २६
अण्णं च इमं सुव्वइ पुराणसुइणिग्गयं इमं वयणं ।
असुराण जह वहत्था अगत्थिणा सायरो पीओ ॥ *५* २७
सग्गाओ अवइण्णा गंगा हरजडविणिग्गया संती ।
जण्हुरिसिआसमपयं मज्झेण उवागया णवरं ॥ २८
पीआ य तेण रिसिणा वाससहस्सं च भामिआ उअरे ।
तो जण्हुएण मुक्का किर[2] भण्णइ जण्हवी तेणं ॥ २९
जइ उअहि अगत्थीणं पीआ गंगा य जण्हुरिसिणा य ।
तो जइ दस तिल्लघडा पीआ य तए किमच्छेरं ॥ *६* ३०
भणइ ससो सो दिइओ सुमहंतो कह मए समुक्खित्तो ।
अह उक्खित्तो कह पुण णीओ एगागिणा गामं ॥ ३१
उच्चप्फलिअं दाउं हसिऊणं खंडवाणई भणइ ।
णूणं सस ! ण कयाइ वि सुओ तुमे गरुलवित्तंतो ॥ ३२
कासवरिसिपत्तीओ कद्दू विणया अहेसि तीअम्मि ।
दोहिं वि ताहिं सवत्तीहिं किं पि किल पणिअयं छिप्पं ॥ ३३
जा पणिअयम्मि जिप्पइ तीए दासत्तणं च कायव्वं ।
जावज्जीवाइ च्चिय अहवा दायव्वयं अमयं ॥ ३४
विणया जिअ कद्दूए करेइ दासत्तणं सवत्तीए ।
कद्दू वि सावत्तीवेहएण विणयं विमाणेइ ॥ ३५
विणया किर गुरुभारा दासत्ते[3] परमदुक्खिआ जाया ।
तत्थेव सा पसूआ तीसे अंडत्तयं जायं ॥ ३६

1 A किण्ण । 2 B किरि । 3 A वासत्ते ।

दासत्तणमुक्खट्ठा[1] भिंदइ तत्थेगमंडयं विणया ।
तत्थ किल अंडयम्मी जाया विच्छू असंपुण्णा ॥ ३७
दुम्मणमणा य विणया परितप्पइ अंडयं विणट्ठं मे ।
अण्णह चिंतेमि अहं तं पि अ मे अण्णहा होइ ॥ ३८
मुच्चिज्ज पराहीणत्तणस्स अह णाम[2] दासणामस्स ।
कह वि दुरासाइ मए अंडं भिण्णत्थिए भिण्णं ॥ ३९
अच्छिइ लद्धाए विलविऊण आसाणिबद्धहिअयाए ।
कइहि वि दिवसेहिं तओ पुणो वि बिइअंडयं भिण्णं ॥ ४०
बिइअंडम्मि अणूरू जाओ किल सो वि मायरं भणइ ।
अम्मो तुम्हेहि इमं किमकाले अंडयं भिण्णं ॥ ४१
जो ते मणोरहो चिंतिउ त्ति सो पूरिओ मए हुंतो ।
इण्हिं अयंगमो किं करेमि अहयं पराहीणो ॥ ४२
एअं पि ताव तइअं परिरक्खसु अंडयं पयत्तेण ।
जो कोवि इत्थ होही सो दुक्खविमुक्खओ तुम्हं ॥ ४३
रहसारही अणूरू ठविओ सूरेण जो जगे अरुणो ।
सयमेव य विणयाए कमेण तइअंडयं भिण्णं ॥ ४४
अहिकुलभयसंजणणो[3] जणवयविम्हावणो महा घोरो ।
विणयामणपरिओसो जाओ अ महाबलो गरुडो ॥ ४५
बालत्ते रममाणो णागे कद्दुसुए विहाडेइ ।
पइदिवसं कद्दूए विणया खिंसिज्जए एवं ॥ ४६
विणयाइ दासिआए पुत्तेणं गरुडएण सोमाला ।
मारिअ अहिपोअलया चंचूचलणप्पहारेहिं ॥ ४७
एआरिसाइं विणया सोऊणमभिक्खणं च रोवंती ।
पुच्छिज्जइ गरुडेणं रोअसि किं कारणं अम्मे[4] ॥ ४८
पुत्तय जीअणिमित्तं पत्ता दासत्तणं सवत्तीए ।
रत्तिं दिवा य दुहिआ करेमि आणत्तिअं[5] तीसे ॥ ४९
कहमुच्चिज्जसि अम्मे !, अमएणं, तं च जाणइ पिआ ते ।
कत्थ पिआ, बदरीआसमम्मि, गरुडो गओ तहिअं ॥ ५०
बदरासमम्मि [6]गंतुं गरुडो पाएसु णिवडिओ पिउणो ।
विअलिंदिएण[7] तेण वि फासेणुवलक्खिओ पुत्तो ॥ ५१
गरुडेण जंपिअं भुक्खिओ मि, भणिअं च कासवेणेवं ।
बारसजोअणहत्थी तत्तुल्लो कच्छओ बीओ ॥ ५२

1 A °मुट्ठक्खट्ठा । 2 B अणाम° । 3 B °वम्हावणो । 4 B अम्हे । 5 B आणत्तीअ । 6 B गुत्तं ।
7 B °दिएणं ।

अमरिसभुअंगवसओ जुज्झंति महासरे महाकाया ।
रत्तिं दिवा य दुण्णि वि सरसंखोभं करेमाणा ॥ ५३
भक्खेहि ते तुमं गच्छिऊण, मा पुत्त ! भुक्खिओ अच्छ ।
गंतूण इक्कमिक्केण तेण ते दोवि परिभुत्ता ॥ ५४
तत्तो अ पडिणिअत्तो पिच्छइ वडपायवं महाविडयं ।
पलयमहामेहं पि व [1]ससउणकोलाहलं विउलं[2] ॥ ५५
चउमुहबीअविणिग्गयाण वालखिल्लाण तस्स हिट्ठम्मि ।
उग्गं तप्पंति तवं रिसीणमद्धुट्ठकोडीओ ॥ ५६
सो तत्थ समल्लीणो भग्गो वडपायवो कडकडंतो ।
मा होही रिसिवज्झा चंचू वडपायवं गुविलं[3] ॥ ५७
तो सहसा उक्खिविउं छाएमाणु व्व णहयलं सव्वं ।
किण्णरगरुडणरामरविम्हयमउलं जणेमाणो ॥ ५८
सागरजलपक्खित्ते बहुविहवणसंडमंडिओदेसे ।
दीवम्मि सुवित्थिण्णे[4] मुंचइ वडपायवं गरुडो ॥ ५९
वडदुमलंकणिमित्तं लंकादीउ त्ति तो कयं णामं ।
दससीसस्सावासो आसि जहिं णिसिअरपइस्स ॥ ६०
हिमवंते गयकच्छव भक्खेउं सो गओ पिउसयासं ।
भणइ अ ताय ! ण धाओ भक्खेहि तओ णिसाएँ त्ति ॥ ६१
भक्खेऊण णिसाए अमयपवत्तिं[5] पपुच्छिउं पिअरं ।
अमयं पुत्त ! कहेमो वोलेउं [6]णरयपायाले ॥ ६२
धगधगधगंतहुअवहपज्जलिआवेढिअं[7] समंतेणं ।
रक्खिज्जइ सव्वसुरासुरेहिं सययं अमयकुंडं ॥ ६३
को पुण तस्स उवाओ अमयत्थी कासवंगओ अहयं[8] ।
अत्थि उवाओ[9] जह घिप्पइ त्ति अइदुक्करो सो उ ॥ ६४
सप्पिमहोदहिसलिलाइएण संतप्पिएऽणले धणिअं ।
गहणं हुज्ज ण हुज्ज व गहिए वि उवद्दवाऽणेगा ॥ ६५
कासवरिसिवयणेणं गंतुं गरुडेण दोवि संपयया ।
पंखाणि अ घयमहुपाणिएण संतप्पिओ अग्गी ॥ ६६
तित्तेण हुअवहेण य अमयसयासं पवेसिओ गरुडो ।
गहिअं च णेण अमयं देवेहिं वि किल समुग्घुट्टं[10] ॥ ६७
अमयं कुंडत्थं चिअ विहगेणेगेण णीअमुक्खिविउं ।
सोऊणमिणं वयणं खुहियं ससुरासुरं भुवणं ॥ ६८

1 B रिसीण । 2 B विजलं । 3 A सुविलं । 4 B सुव्वित्थिण्णे । 5 B पविर्त्ति । 6 A णएय° ।
7 B °वेट्टिअं । 8 B अहियं । 9 B ओवाओ । 10 A समुग्घट्टं ।

जो जत्तु च्चिय देवो सहसाऽमयमवहडं णिसामेइ ।
सो अहरफुरंतुट्ठो[1] तत्तु च्चिअ मग्गिओ लग्गो ॥ ६९
मुग्गर-मुसंढि-पट्टिस[2]-गयकणगप्परसु-भिंडिमालेहिं ।
हल-मुसल-लउड-वलयासूलाउहपहरणसमग्गो ॥ ७०
कलयलरवो सुराणं पूरेइ णहंगणं णिरवसेसं ।
हण, छिंद, भिंद, गिण्हह, मा मुयह रसायलगयं पि ॥ ७१
ओलग्गिओ अ गरुडो समंतओ देवसयसहस्सेहिं ।
परिवेढिओ अ भणिओ अमयाहारी हओसि त्ति ॥ ७२
इक्कत्तु च्चिअ भुवणं एकत्तो कासवंगओ पक्खी ।
कायरमणकंपणयं तेहिं अ समरं समारद्धं ॥ ७३
सुरगणसयं सहस्सं लक्खं कोडिं पि चउसु वि दिसासु ।
पेसेइ जमसयासं गरुडो पक्खप्पहारेहिं ॥ ७४
विणयसुअस्स सुराण य गयणयले वट्टए महाघोरं ।
जुज्झं अमयस्स कए विम्हावणयं[3] तिहुअणस्स ॥ ७५
तो सो देवसमूहो गरुडेणिक्केण रणमुहावडिओ ।
हयविहय[4]दीणवयणो खणेण भग्गो णिराणंदो ॥ ७६
देवे अ पराहुत्ते[5] दट्ठुं पलयग्गिजालसमसरिसं ।
तो कुलिसं सहसपलोअणेण गरुडोवरिं मुक्कं ॥ ७७
कुलिसं गरुडसरीरे पच्चुप्फुडिअं सिलायले चेव ।
इंदो भणइ अणंतं सहोअरं गरुडभयभीओ ॥ ७८
तो तह वज्जाभिहयं ससुरासुरसमरपच्चयणिमित्तं ।
गरुडेण चंचुआए सयमेवुप्पाडियं पिच्छं ॥ ७९
विण्हू विअ पज्जलिओ बारसरवितेअसप्पभं चक्कं ।
घित्तुं गरुडवहत्था अणुधावइ मग्गओ कुविओ ॥ ८०
भीउव्विग्गससंभम हाहा किमिअं ति गग्गिरुल्लावा ।
रिसिगहसणिच्छराई गंतुमणंतं पयंपंति ॥ ८१
भो भो सव्वगओ विअ पभू अ ससुरासुरस्स लोअस्स ।
तह वि तुमं णीओ इव सयणस्सुवरिं[6] णिराविक्खो ॥ ८२
गरुडो अ सहयरो ते पडिसाहर [7]वणदवोवमं कोवं ।
मा मूढो मिच्छो इव पहरसु नियएसु गत्तेसु ॥ ८३
रिसिगहवयणं सोउं इमं तु चक्काउहो वि चिंतेइ ।
कोहाइएण पिच्छसु मए सहाओ हओ हुंतो ॥ ८४

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1 B °फुडंतुट्ठो । 2 B °पिट्ठस° । 3 B विम्हाविणयं । 4 A °विहए° । 5 B पराउत्ते ।
6 A सयणुस्सु° । 7 B वणदेवो° ।

णाणी सत्थत्थविआणओ वि कोहग्गिजालसंतत्तो ।
गम्मागम्म हिआहिअ कज्जाकज्जं [1]ण लक्खेइ ॥ ८५
गरुडस्स अणंतस्स य जाया संधीज्झओ कओ गरुडो ।
अमयं दाउं विणया मोअइ दासत्तणाउ त्ति ॥ ८६
जइ गय-कच्छभ-वडदुम गरुडेणुप्पाडिआ य णीआ य ।
तो उक्खिवसि सस ! तयं तुमं पि [2]दइयं सुवद्धं पि ॥ *७* ८७
सत्ताहवद्दलम्मी धरिओ गोवद्धणो महुमहेणं ।
ता कह ण धरेसि तुमं गयदीयं तिल्लपरिपुण्णं ॥ *८* ८८
सेऊवंधे विय वाणरेहिं णेगाइं जोअणाइं गिरी ।
उक्खिणिउं उवि(व्वि ?)द्धा पक्खित्ता उदहिमज्झम्मि ॥ ८९
तो जइ पुत्तेण तुहं रुक्खो उम्मूलिओ महाविडवो ।
दीअमपाविंतेणं तो भणसु तहिं किमच्छेरं ॥ *९* ९०
वणवाडिअ भंगे वि अ हणुअंतो महिरुहे महाविडवे ।
उक्खणइ अयत्तेणं जत्थ इमो खंधओ भणिओ ॥ ९१
खज्जूरी मारुइणो अ कम्महया पलासवग्गंते ।
सीसेण उत्तरंती अ कं महया पलासवग्गं ते ॥ ९२
जइ ते महंतरुक्खा तिरिक्खजोणीगएण हणुएण ।
उम्मूलिआ समूला तुह पुत्तो किं ण उक्खणइ[3] ॥ ९३
अइसइओ भणइ ससो खंडावाणीइ तत्थ धुत्तीए ।
खंडं भणइ इआणिं कहेहि जं तं समणुभूअं ॥ *१०* ९४

खंडवाणाउक्तं ससकं प्रति प्रत्युत्तरकथानकदशकम् ।

॥ इति धूर्त्ताख्याने चतुर्थमाख्यानकम् ॥

[५. अथ खण्डपानाकथितं स्वानुभूतं कथानकम् ।]

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अह भणइ खंडवाणा विहसंती अत्थसत्थणिम्माया ।
बुद्धीइ अहिअबुद्धी धुत्ते तुल्लेउं वयणमिणं ॥ १
ओलग्गिअ त्ति अम्हेहिं भणह जइ अंजलिं करिअ सीसे ।
उवसप्पह जइ अ समं तो भत्तं देमि सव्वेसिं ॥ २
तो ते भणंति धुत्ता अम्हं सव्वं जगं तुलेमाणा ।
कह एव दीणवयणं तुज्झ सयासे भणीहामो ॥ ३

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1 'ण' नास्ति A । 2 A दइयं । 3 B उक्खिणइ ।

अहवा–अवि उड्ढं चिअ फुट्टंति माणिणो ण वि सहंति अवमाणं ।
अत्थमणम्मि वि रविणो किरणा उड्ढं चिअ फुरंति ॥ ४

पवणु च्चिअ आहारो वंकं चंकमिअं अपरिभूअं ।
सव्वजगुव्वेअकरं अहो सुजीअं भुअंगाणं ॥ ५

ईसि हसिऊण तो सा खंडावाणा भणेइ भो सुणह ।
अक्खाणयं अणलियं जं अणुभूअं मए चेव ॥ ६

आसि अहं तरुणत्ते जुव्वणलायण्णवण्ण[1]गुणकलिया ।
रूवेण अणण्णसमा जणमणनयणूसवब्भूआ ॥ ७

णवरि अ कयाइ अहयं उण्हाया मंडवे सुहपसुत्ता ।
उवभुत्ता पवणेणं [2]रूवगुणुम्मत्तहिअएणं ॥ ८

जाओ तेण सुओ मे ताहे च्चिय जायमित्तओ[3] तो सो ।
आउच्छिऊण य ममं कत्तो वि गओ अह खणेणं ॥ ९

तो भणह किं ण सच्चं जइ वाएणं हविज्ज पुत्तु [4]त्ति ।
तो णत्थि का वि रंडा अपुत्तिया जीवलोअम्मि ॥ १०

❧

[अथ मूलदेवादिधूर्तकृतं खण्डपानाकथानकसमर्थनम् ।]

तं भणइ मूलदेवो सुव्वइ लोअस्सुईसु पवणेणं ।
कुंतीइ भीमसेणो जाओ णीलाइ हणुअंतो ॥ ११

पारासरेण[5] वासो[6] मच्छिणिजणिओ पसूअओ[7] चेव ।
कज्जे सरिज्जसु त्ति अ जणणिं भणिऊण अवकंतो[8] ॥ १२

जाया अक्खयजोणी जोअणगंधा अ रिसिपभावेणं ।
संतणुणा तीइ सुओ विचित्तविरिओ त्ति संजणिओ ॥ १३

असुए मयम्मि तम्मी जोअणगंधाइ सुमरिओ वासो ।
संपत्तो अ खणेणं जणणिसयासे रिसिवरो सो ॥ १४

भणिओ अह माऊए पुत्त ! अपुत्ता ण वुड्ढए वंसो ।
ता तह करेहि वच्छय ! जह होइ कुलस्स संताणो ॥ १५

तेणुद्धरिओ वंसो पंडुणरिंदो जयम्मि विक्खाओ ।
धयरट्ठो अ णरवई विदुरो य महामई जणिओ ॥ १६

भाउज्जाया तिण्णि वि भुत्तूणं देइ तिण्ह वी सावं ।
अकयं तु ओहयासो वासो रिसिधम्मपब्भट्ठो ॥ १७

1 B लायण्णरूवगुणकलिया । 2 B °गुणम्मत्त° । 3 A °मित्तउं । 4 B पुत्त त्ति । 5 B पारासुरेण । 6 B मच्छणि° । 7 B पसूवउच्चेव । 8 B अवकंठो ।

भवति चात्र श्लोकः–

आहारे चैव योनौ च बीजकर्मणि यः शुचिः।
तस्य कृच्छ्रागतस्यापि न पापे रमते मतिः॥ १८

जइ [1]सच्चं पवणसुओ भीम-हणू[2] णवर पट्ठिओ वासो।
उअरविणिग्गयमत्तो तो सच्चं तुज्झ वी वयणं॥ *१–२* १९

पुणरवि खंडावाणा भणइ सही आसि मज्झुमा देवी।
तीए मंतो दिण्णो ससुरासुरलोअआगरिसो॥ २०

आगरिसिओ रवी मे जोइसचक्काहिओ अहिअतेओ।
तेण वि मे बलजुत्तो जाओ पुत्तो महासत्तो॥ २१

छासीइसहस्साइं दहइ रवी मेइणिं समंतेणं।
कह तेण ण दड्ढाहं रइकज्जसमागया संती॥ २२

अह भणइ कंडरीओ कुंती जइ हुंत दड्ढसूरेणं।
तो डज्झंता सि तुमं सच्चं तं णत्थि संदेहो॥ *३* २३

खंडा भणइ पुणो मे जलणो [3]आगरिसिओ सुरवराणं।
जोवयणं तेण वि मे पुत्तो जाओ जुइमहंतो॥ २४

दूरत्थो डहइ रवी अग्गी अंगेहिं फरिसिओ डहइ।
कह तेण ण दड्ढाहं जलणेण समागया संती॥ २५

भणइ अ एलासाढो जमपत्ती हुअवहेण किर भुत्ता।
अग्गीहुणणणिमित्तं जलणगिहं अइगया संती*॥ २६

असमत्तसुरयकज्जो जलणो जा अइगओ जमो ताहे।
अचयंतो ओसरिअं जलणो तीए वि ओइलिओ॥ २७

तं सिढिलिअमेहलिअं असमाणियसुरयकीलियं बालं।
ओइलिऊण जमो वि य देवत्थाणिं अह पविट्ठो॥ २८

देवेहि य सो भणिओ अपत्तरइअस्स[4] सागयं तुज्झ।
णिग्गिलइ तओ देविं तीइ मुहाओ य जलणो वि॥ २९

धावंतो उच्छिण्णो जमेण तो अइगओ वणं गहणं।
कहिओ गएहिं तो सो तेसिं वायाहिआ तेणं॥ ३०

जइ सच्चं जमपत्ती भुत्ता जलणेण णेअ सा दड्ढा।
तो कह डज्झिहिसि तुमं जलणेण समागया संती॥ *४* ३१

खंडा भणइ पुणो मे एरावणवाहणो सहस्सच्छो।
आगरिसिओ मि सो वी तेण वि जाओ महं पुत्तो॥ ३२

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1 A सुचं। 2 A भीमु°। 3 A आगरिओ। * इयं गाथा पतिता B आदर्शे। 4 A अपत्तइअस्स।

अच्छरसाओ मुत्तुं कह इंदो सेवए मणुस्सीओ ।
भणइ ससो किं ण सुआ गोयमपत्ती अहिल्ल त्ति ॥ ३३
इंदेणं परिभुत्ता रुट्ठेणं गोयमेण इंदस्स ।
काऊण भगसहस्सं व(च?)ट्टाण समप्पिओ ताहे ॥ ३४
दढकढिणसरीराणं मयणाणलजालसंपलित्ताणं ।
वड्डुआण संगासाओ सक्को विद्धंसणं पत्तो ॥ ३५
देवेहिं गोअमाओ कह वि पयत्तेण मोइओ इंदो ।
जं तस्स भगसहस्सं अच्छिसहस्सं तयं जायं ॥ ३६
कुंतीए इंदेण वि पुत्तो पत्थु त्ति लोअविक्खाओ ।
जाओ एवं जइ सुओ तुज्झ वि इंदेण को दोसो ॥ * ५ * ३७
अह भणइ खंडवाणा तुब्भे जाणह कुलं च गुत्तं च ।
मज्झं मायावित्तं ?, भणिया तो मूलदेवेणं ॥ ३८
पाडलिपुत्ते [1]णयरे तं सि सुआ णागसम्मविप्पस्स ।
सोमसिरीए धूआ गोअमगुत्तम्मि विक्खाया ॥ ३९
सा भणइ णवि अहं सा तुम्हे[2] सारिक्खविम्हिआ मज्झं ।
सिप्पिअधूआ अहयं राउलरययस्स विक्खाया ॥ ४०
बहुधणधन्नसमिद्धं अम्ह घरं रायरिद्धिसमसरिसं ।
णामेण दड्ढिआ हं णीआ गोएहिं कम्मेहिं ॥ ४१
दंड[3]भडभोइआणं रण्णो अंतेउरस्स सव्वस्स ।
सिप्पिअसहस्समहिअं जं धोवइ मज्झ वत्थाइं[4] ॥ ४२
वत्थाण महासयडं भरित्तु अह बहुविहप्पगाराणं ।
पुरिससहस्सेण समं पत्तासि णई सलिलपुण्णं ॥ ४३
छडछडछडस्स तहिअं हुं हुं सिंटारवं करिंतेहिं ।
अण्णुण्णमइसयंतेहिं तेहिं कुंदिंदुधवलाइं ॥ ४४
धोआइं वत्थाइं मज्झं पुरिसेहिं चुक्खभूआइं[5] ।
तो आयवदित्ताइं उव्वाइआइँ मुहुत्तेणं ॥ ४५
आओ अ महावाओ समंतओ पायवे अ भंजंतो ।
तो तेणं पवणेणं वत्थाइं हियाइं सव्वाइं ॥ ४६
गच्छह तुब्भे चुइयारयं ति कंमारिया मए भणिया ।
जो दोसो अवराहो व को वि सो होहिइ[6] मज्झं ॥ ४७
राउलभएण तोहं गोहारूवं करित्तु रयणीए ।
आया णयरुज्जाणं ससलिलघणसण्णिहं रम्मं ॥ ४८

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1 A °पुत्तो पयरे। 2 A तुम्हेहिं। 3 A दंढ°। 4 A वत्थाई। 5 B चक्खुभूआइं।
† A आदर्शे एषा पंक्तिः त्रिकृत्वो लिखिता लभ्यते। 6 B सोहिइ।

विउले णयरुज्जाणे समंतओ हिंडिआ सुवीसत्था ।
अह पच्छिमम्मि जामे भयचिंता मे समुप्पण्णा ॥ ४९
गोहं चम्मणिमित्तं मंसणिमित्तं च जणवओ हणइ ।
तो को हुज्ज उवाओ जह मरणभयं न हुज्जामि(हुज्ज त्ति ?) ॥ ५०
किं हुज्ज कयं सुकयं कत्थ गया णिव्वुई[1] लहिज्जं ति ।
परिभममि समंतेणं भयपवणसमाहया तहिअं ॥ ५१
बहुआइं विचिंतेउं गोहारूवं तयं पयहिऊणं ।
रत्तासोअसयासे चूअलया हं परावत्ता ॥ ५२
दुस्सीला इव जुवई तिमिरपडं गुंठिआ गया रयणी ।
कमलागरतुट्ठिअरो सहसा य समुट्ठिओ सूरो ॥ ५३
दिण्णो अ अम्ह अभओ रण्णा पउरेण चाउवण्णेण ।
जह उब्भिंडंतु ताइँ राउलरयगाइँ[2] सव्वाइं ॥ ५४
तो सो पडहगसद्दो [3]णवपाउसघणरवं विसेसंतो ।
आपूरेइ समंतो[4] सब्भंतर-बाहिरं णयरं[5] ॥ ५५
सोउं पडहगसद्दं तो तं मुत्तूण चूअलयभावं ।
लावण्णगुणाइन्ना[6] पुणरवि इत्थी समुप्पण्णा ॥ ५६
तस्स य सगडस्स तहिं णाडवरत्ता य तज्जणीओ य ।
रयणीइ कोल्हुएहिं साणेहिं भक्खिया सव्वे ॥ ५७
अह णवरि मज्झ पिउणा णाडवरत्ता य मग्गमाणा णं ।
लद्धा मूसयछिप्पा णाडवरत्ता तहिं वलिआ ॥ ५८
तो किं इत्थं सच्चं ?, भणइ ससो—बंभकेसवा अंतं ।
ण गया जइ लिंगस्स उ तो कह वयणं तुह असच्चं ॥ *६* ५९
रामायणे अ सुव्वइ जह हणुअंतस्स आसि लंगूलं ।
महईमहप्पमाणं वत्थसहस्सेहिं णेगेहिं ॥ ६०
वेढित्तु रक्खसेहिं सित्तं तिल्लस्स घडसहस्सेहिं ।
लंकापुरी वहत्था पलीविअं मंदपुण्णेहिं ॥ ६१
सा देवलोअसरिसा लंकापुरी सव्वलोअविक्खाया ।
आलीविआ समंता हणुएणं वाउपुत्तेणं ॥ ६२
जइ सच्चं लंगूलं[7] सुमहंतं आसि वाउपुत्तस्स ।
तो ते मूसिअछिप्पा किण्ण हवइ इहहा रज्जू ॥ *७* ६३
अण्णं च इमं सुव्वइ पोराणसुईसु णिग्गयं वयणं ।
जह किर[8] गंधारिवरो रण्णे कुरुवत्तणं पत्तो ॥ ६४

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1 B कत्थ णिव्वुई । 2 B °रइगाइं । 3 णवं । 4 B वसंतो । 5 'णयरं' नास्ति A । 6 A गुणइं सा । 7 A णंगूलं । 8 B किरि ।

राया आसी किर सो महाबलपरक्कमो अहिअतेओ ।
सक्को देवाहिवई परज्जिओ[1] जेण समरम्मि ॥ ६५

सो तं अहिक्खिवंतो सुरगुरुसत्तो अरण्णमज्झम्मि ।
जाओ महा अयगरो रज्जपब्भट्ठो य पंडुसुआ ॥ ६६

तम्मि अरण्णम्मि ठिआ एगागी णिग्गओ णवरि भीमो ।
तेणऽयगरेण खद्धो उवलद्धसुई अ धम्मसुओ ॥ ६७

पत्तो अयगरमूलं सत्तयपुच्छाओ कहयई तस्स ।
उग्गिलइ अयगरो सो भीमं सावस्स यंतम्मि ॥ ६८

जाओ पुणरवि राया जइ सच्चं तो तुमं पि सब्भूअं ।
गोहा चूअलया वि अ गंतूण पुणण्णवा जाया ॥ *८* ६९

तो भणइ खंडवाणा धुत्ते एवं गए वि कज्जम्मि ।
मज्झं कुणह पमाणं जाहे भत्तं पयच्छामि ॥ ७०

जइ कह वि पराजिज्जह सव्वे वि अ समुइआ मए तुब्भे ।
तो तुम्ह णत्थि लोए काणा वि [2]कवड्डिआ मुल्लं ॥ ७१

तो ते भणंति धुत्ता को सत्तो णिज्जिणित्तु अम्हेहिं ।
मायाणिअडिपहाणो हरी वि सक्कं जइ हविज्जा ॥ ७२

तो सा अवगयतोसा ते धुत्ते खंडवाणई भणइ ।
पिच्छह इत्ताहिं च्चिय सव्वे वि करेमि हयवयणे ॥ ७३

तेसिं वत्थाण कए रायाणं पुच्छिउं परियडामि ।
गामागरपुरपट्टणजणवयपरिमंडिअं वसुहं ॥ ७४

अण्णं च ममं चउरो चेडरूआ जायया चिरपणट्ठा ।
तेसिं च कएण अहं परिहिंडंती इहं पत्ता ॥ ७५

ते चेडा तुब्भे हि अ ताणि अ वत्थाणि ते परिहियाणि ।
जइ वि ण पत्तिअ हेउं तो देह महायणे भत्तं ॥ ७६

तो ते लज्जिय विलया भणंति अइसंधिया तुमे अम्हं ।
[3]मढीभूआ इण्हिं बुद्धिपयारेण जायासि ॥ ७७

एअस्स णरस्स तुमं इक्का जुग्गा जयम्मि विक्खाया ।
सत्ताह वद्दलम्मी दे भत्तं सव्वधुत्ताणं ॥ *९* ७८

सा भणइ विहसमाणा पुव्विं विण्णविया मए तुब्भे ।
भो गव्वमुव्वहंता ओहसह जणं अबुद्धीआ ॥ ७९

तो ते भणंति सुंदरि चाओ घट्ठो कओ हयइ जाहे ।
ताहे सत्तइ जाई एसा पुरिसस्स पयईओ ॥ ८०

1 B पराजिओ । 2 B कवडिया । 3 B मीढी° ।

उप्पत्तिअबुद्धीए अम्हे अभिसंधिआ तुमे सुअणु ।
तो सव्वे वि भणामो अम्हं भत्तं पयच्छाहि ॥ ८१
बाढं ति भाणिऊणं पेअवणं सा गया सुबीहणयं ।
सिव-डायणि-पेअ-पिसाय-भूअ-सद्दाउलं विउलं ॥ ८२
तूलीगंडुवहाणयपडिसिरचंदोवयाण ठाणे अ ।
चित्तपडपट्टसाडयकोअंवयकायडज्झंतं ॥ ८३
तरुकुसुमकेसरुप्पासवासतलचत्तयलत्तयविचित्तं ।
लुलिअद्धइंदपउरं[1] पव्विट्ठ(?)कलेवरं घोरं ॥ ८४
रूविणिआणं थंभिअमच्छिअसंघायभिणिभिणायंतं ।
मडयचितोवरिडज्झंतमाणसिलिसिलिसिलायंतं ॥ ८५
विज्जासाहणरभसुट्ठिअंतण[2]च्चंतमडयवेआलं ।
भीमट्टहासहुंकारतालसद्दालगंभीरं ॥ ८६
वसरुहिरक्कयकद्दमसमंतओ भीमकिमिकुलाइण्णं ।
आमिसकज्जसमुज्जयणिट्टयबहुविहगजुज्झंतं ॥ ८७
रुहिरुग्गालभलभलं सहस्ससूलाविभिण्णमुच्छंतं ।
वितिरिच्छभमंतसिआलकोल[3]णिवडंतघुट्टंतं ॥ ८८
अइदुग्गंधियवायंतमारुअं सवसवंतणीसद्दं ।
बीभच्छुव्वेवणयं भयसंजणयं[4] सुराणं पि ॥ ८९
एवंविहे मसाणे पिच्छइ अविणट्ठयं विगयजीवं ।
अचिरविमुक्कं बालं खंडा तं गिण्हिउं ण्हवइ ॥ ९०
अब्भंगेऊण तयं जरचीवरसुसंगयं करेऊणं ।
उज्जेणीइ पविट्ठा सिट्ठिस्स घरं धणसमिद्धं ॥ ९१
दिट्ठो अणाइ सिट्ठी आसणविट्ठो जणेण परिकिण्णो ।
भणिओ अणाए भाओ सुत्तिअ[5]धूआ मि दुग्गइया ॥ ९२
[6]कइवयदिवसपसूआ अबंधवा असरणा विदेसत्था ।
तुब्भे महप्पभावा पिइहरसुल्लं ममं देह ॥ ९३
सिट्ठी वाउलचित्तो पुणो पुणो तीइ उच्चरंतीए ।
रुसिओ भणेइ पुरिसे सिग्घं णीणेह दमिअ त्ति ॥ ९४
णिग्गच्छसु त्ति भणिआ अह जंपइ मा छिवऽस्स बालस्स ।
अण्णं ठाणं बप्पिक्कयं[7] ति तो मे म पिल्लेह ॥ ९५
णिग्गच्छेउं णिच्छइ तेहिं अ पुरिसेहिं पिल्लिया सहसा ।
धरणीअले णिवडिआ भणइ महं मारिओ पुत्तो ॥ ९६

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1 A परउं । 2 'णच्चंत' नास्ति A । 3 B ॰कोले । 4 A ॰संजणं । 5 B सुत्तीय॰ । 6 B कयवय॰ । 7 B बिप्पक्कयं ।

हा मज्झ अणाहाए णाहो होहि त्ति चिंतयंतीए ।
सो वि मणोरहतंतू छिण्णो णिच्छित्तगत्तेहिं ॥ ९७
भो पिच्छह जणसमुदय इमेण धणगव्विएण वणिएण ।
अट्ठारसदोसविवज्जियाइ माराविओ पुत्तो ॥ ९८
अह पहरिउमारद्धा सीसे अ उरे अ सा असाहारं ।
भणइ अ सिट्ठी मज्झं भग्गं भिक्खाकवालु त्ति ॥ ९९
तो सिट्ठी आदण्णो सव्वपयत्तेण परियणसमग्गो ।
अणुणेइ विलवमाणी करेह मा सुअणु बोलं ति ॥ १००
दिण्णा य कण्णिआ से भणिआ[1] घित्तूण वच्चसूपुत्तं ।
मा रुअसु मा च कंदसु तुह एत्तिय जीवणं दिण्णं ॥ १०१
घित्तूण कण्णिअं मयं कलेवरं च सा तओ अइक्कंता ।
सिट्ठिस्स णिराबाहं जायं दाणप्पभावेणं ॥ १०२

अपि च—

त्यागेन भूतानि वशीभवन्ति त्यागेन वैराण्यपि यान्ति नाशम् ।
परोऽपि बन्धुत्वमुपैति दानात् त्यागो हि सर्वव्यसनानि हन्ति ॥ १०३

सिसुमडयं छड्डेउं खंडा विउलत्थलाहपरिसुद्धा[2] ।
मणिकणयरयणमुत्तिअचमरसमिद्धं गया हट्टं ॥ १०४
काऊण य विणिओअं तेसिं धुत्ताण सीअविहुराणं ।
वहुखज्जपिज्जकलियं सुसक्कयं भोअणं देइ ॥ १०५
भुत्तयंतेहिं तओ सव्वेहिं वि [3]हट्ठतुट्ठमणसेहिं ।
भणिआ य खंडवाणा सुजीविअं जीविअं तुज्झ ॥ १०६
जं ते बुद्धिबलाओ धुत्तजणो णिज्जिणित्तु सयराहं ।
संतप्पिओ खुहत्तो विउलेणं भत्तपाणेणं ॥ *१०* १०७
सुस्सिक्खिआ वि पुरिसा ताइं ण जाणंति जंपिअव्वाइं ।
जाइं असिक्खिआओ कत्तो वि लहंति महिलाओ ॥ १०८
पढिऊण य सत्थाइं पुरिसा णाऊण तेसिमत्थाइं ।
ण समत्था पडिवयणे उप्पण्णमई जला महिला ॥ १०९

अपि च—

अधीत्य शास्त्राणि विमृश्य चार्थान्न तानि वक्तुं पुरुषाः समर्थाः ।
यानि स्त्रियः प्रत्यभिधानकाले वदन्ति लीलारचिताक्षराणि ॥ ११०

चंदिंदुवाउसूरा अग्गी धम्मो अ लोयविक्खाया ।
लोएण दूमिया ते वम्हह-रइ-रागदोसेहिं ॥ १११
सुव्वइ अ आगमम्मी जह कण्हो सव्वबीअमज्झगओ ।
सुहुमेसु वायरेसु अ तिलतुसमित्तेसु दव्वेसु ॥ ११२

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1 भइणिअ । 2 B विउलच्छलापहपसिद्धा । 3 A हिट्ठ° ।

जइ सव्वगओ कण्हो चिंतिज्जइ जत्थ तत्थ सो चेव ।
चिंतितओ [1]वि सु च्चिअ तम्हा सो किं विचिंतेइ ॥ ११३
अण्णं पि अलिअवयणं सुव्वइ लोयम्मि णिग्गयं इणिमो ।
जह पवणगणाहिवई सेलसुआवयवउप्पण्णो ॥ ११४
बंभाण समुप्पत्ती तिलुत्तमा उव्वसी य दोणस्स ।
उप्पत्ति छम्मुहस्स य णरकुब्बर आसि ताणं च ॥ ११५
कण्हस्स य णिग्गमणं जह कोवा सेअकुंडलीजाओ ।
जह सिरकवालमज्झे रुहिरम्मि णरो समुप्पण्णो ॥ ११६
जइ जायवस्स माया उप्पत्ती हलहरस्स लोगम्मि ।
जह जाया सेलसुआ विक्खाया जीवलोयम्मि ॥ ११७
जइ हुंति पव्वयाणं पुत्ता धूआ कुडंबधम्मो वा ।
तो तं इमम्मि लोए जंबूदीवे ण माइज्जा ॥ ११८
एयाइं चप्फलाइं भारह-रामायणे णिबद्धाइं ।
संचालणमसहंता जह जुत्तिकयं सुवण्ण व्व ॥ ११९
एअं लोइअसत्थं गद्दहलिंड व्व बाहिरे मट्ठं ।
जावंतं जोइज्जइ तुस-भुस-बुसमीसियं सव्वं ॥ १२०
तो ते भणामि सव्वे कुसमयकुस्सुइपहेण मुत्तूण ।
सव्वण्णदेसिअम्मि अ लग्गह मग्गे पयत्तेणं ॥ १२१
एअं धुत्तक्खाणं सोऊणं लोइअस्स परमत्थं ।
तह कुणह णिच्छिअमई जह दंसणसुद्धि होइ परा ॥ १२२

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चित्तउडदुग्गसिरिसंठिएहिं सम्मत्तरायरत्तेहिं ।
सुचरिअसमूहसहिआ कहिआ एसा कहा सुवरा ॥ १२३
सम्मत्तसुद्धिहेउं चरिअं हरिभद्दसूरिणा रइअं ।
णिसुणंतकहंताणं 'भवविरहं' कुणउ भव्वाणं ॥ १२४

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सेअंबरवरसूरी हरिभद्दो कुणउ अम्ह भद्दाइं ।
जस्स ससिसंखधवले जिणागमे एरिसा भत्ती ॥ १२५

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॥ धूर्तैरुक्तं खंडवाणाप्रत्युत्तरकथानकदशकम् ॥

॥ इति धूर्त्ताख्याने पञ्चमाख्यानकं समाप्तम् ॥

॥ शुभं भवतु । कल्याणमस्तु ॥

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1 B व सुच्चिअ ।

श्रीसंघतिलकाचार्यकृतं

धूर्ताख्यानसंस्कृतभाषान्तरम् ।

[प्रास्ताविकम् ।]

समस्ति[1] भारते वर्षे हर्षोत्कर्षकरे सताम् । श्रीअवन्त्याह्वयो देशो लेशो यत्र न पाप्मनाम् ॥ १ ॥
स्वःपुरीजयिनी तत्र समस्त्युज्जयिनी पुरी । यां द्रष्टुमिव गीर्वाणा निर्निमेषत्वमाश्रिताः ॥ २ ॥
तमालतालहिन्तालरसालावलिमालितम् । तस्या उत्तरदिग्भागे जीर्णोद्यानाभिधं वनम् ॥ ३ ॥
नन्दनाद्यैरलं फल्गुफलैर्भोग्यफलस्त्वहम् । नृत्यतीवेति यद्वातविधूतैः पल्लवैः करैः ॥ ४ ॥
तत्रामात्रद्रुमेऽन्येद्युर्वाचाला निकृतिव्रताः । भूयांसो भूरिदेशेभ्यः समीयुर्धूर्तपुङ्गवाः ॥ ५ ॥
यैरवस्वापिनी-प्राज्यरूपिणी-मोहिनीमुखैः । धूपयोगाञ्जनाद्यैश्च दम्भैः कः को न वञ्चितः ॥ ६ ॥
मूलदेवः कण्डरीकः एलाषाढः शशाह्वयः । खण्डपानाभिधा स्त्री च तेषां पञ्चेश्वरा अमी ॥ ७ ॥
प्रत्येकं ते नृधूर्त्तानां पञ्चशत्या परिवृताः । खण्डपाना किलैका तु नारीपञ्चशतान्विता ॥ ८ ॥
वर्षाकालस्तदा प्रादुरासीन्निर्नाशितातपः । प्रकाशयन् घनैः[2]स्वस्य राज्यमेकातपत्रितम् ॥ ९ ॥
सप्ताहवारिदेनाम्बुवृष्टिं विदधताधिकम् । [3]बभूवाबालजम्बालपिच्छिलं क्षोणिमण्डलम् ॥ १० ॥
तदा धूर्ताः क्षुधाक्रान्ताः शीतेन परिपीडिताः । परस्परं वदन्ति स्म को नो दाताऽद्य भोजनम् ॥ ११ ॥
जगाद मूलदेवोऽथ स्वानुभूतं श्रुतं हि वा । यद्येन वृत्तं तत् तेन धूर्त्तानां कथ्यतां पुरः ॥ १२ ॥
यस्तन्न मन्यते तेषु वचः सत्यतया पुनः । तेन देयं समग्राणां धूर्त्तानामद्य भोजनम् ॥ १३ ॥
श्रीभारतपुराणोक्त[4]रामायणनिरूपितैः । संवादिवचनैर्धूर्त्तान् प्रत्याययति यः[5] पुनः ॥ १४ ॥
स धूर्त्तानां शिरोरत्नमददानोऽपि भोजनम् । इत्युक्त्वा मूलदेवोऽथ प्रथमं तानभाषत ॥ १५ ॥

[१. मूलदेवकथितं कथानकम् ।]

मया तरुणभावे यदनुभूतं महाधियः[6] । तदाकर्णयतोत्कर्णाः कथ्यमानमिहाधुना ॥ १६ ॥
एकदा तरुणत्वेऽहमीहमानः सुखासिकाम् । कमण्डलुछत्रपाणिः स्कन्धविन्यस्तकम्बलः ॥ १७ ॥
दिधीर्षुः स्वर्णदीधारां प्रस्थितः स्कन्दमन्दिरम् । यावत्तावन्मदोन्मत्तो दन्ती प्रादुरभूत् पुरः ॥ युग्मम् ॥
पर्जन्य इव गर्जन्तं सिञ्चन्तं क्ष्मां मदाम्बुभिः । अभ्यायान्तमिभं पश्यन्नातङ्कव्याकुलोऽभवम् ॥ १९ ॥
एतस्मात् कथमात्मानं कृतान्तात् कुपितादिव । पास्यामीति भयावेशात् प्राविशं कुण्डिकान्तरे ॥ २० ॥
मदभिन्नकटः सोऽपि करटी प्रसरत्करः । ममानुपदिकः कुण्ड्यां प्राविक्षन्नालकाध्वना ॥ २१ ॥

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1 A समस्त । 2 B घनैस्तस्य । 3 A बभूव बाल° । 4 A पुराणोक्ति° । 5 A नः । 6 B नराधिपः ।

कुम्भी[1] स कुम्भीनसवत् फुत्कारान्[2] रोषतः सृजन् । [3]मत्पृष्ठलग्नो भ्राम्यंश्च षण्मासीं तत्र वञ्चितः ॥२२॥
ममैषोऽद्यापि नो पृष्ठं मुञ्चतीति विचारवान् । ततोऽहं कुण्डिकाद्वारान्निरगां नरकादिव ॥ २३ ॥
मत्पृष्ठे निःसरन्नेष सिन्धुरोऽपि मदोद्धुरः । कुण्डिकारन्ध्रसंलग्नपुच्छकेशोऽस्खलत् क्षणम् ॥ २४ ॥
ततः स्वर्गनदीं नारीमिव पीनपयोधराम् । दृष्ट्वा गोष्पदवत् तीर्त्वाऽभ्यगां स्कन्दस्य मन्दिरम् ॥ २५ ॥
अवधूय क्षुधोदन्ये षण्मासीं तत्र तिष्ठता । पतन्ती व्योमतो मूर्ध्ना गङ्गाधारा मया धृता ॥ २६ ॥
ततः षण्मुखमानत्याऽऽगत्य चोज्जयिनीं पुरीम् । भवद्भ्यो धूर्तराजेभ्यः क्षेमेण मिलितोऽधुना ॥ २७ ॥
इदं चेद् वितथ सत्यं तन्मां मानयत हेतुभिः । अथालीकं तदाऽमीभ्यः सर्वेभ्यो दत्तभोजनम् ॥ २८ ॥

[अथ कण्डरीकप्रदत्तमूलदेवकथानकोत्तरम् ।]

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कण्डरीकस्ततोऽवादीत् त्वामसत्यीकरोति कः । जानानो हि पुराणं च श्रीरामायण-भारते ॥ २९ ॥
यत्त्वयाऽवाद्यऽहं सेभः कथं कुण्ड्याममान्तमाम् । तत्प्रत्ययाय विप्राणामत्रार्थे शृणु जल्पितम् ॥ ३० ॥
विधातुर्वदनाद् विप्राः क्षत्रिया वाहुयुग्मतः । ऊरुयुगलतो वैश्याः पद्भ्यां शूद्राश्च निर्ययुः ॥ ३१ ॥
यद्येतावन्ममौ लोको ब्रह्मणो जठरान्तरे । कमण्डलौ भवांस्तत् किं न मातीभसमन्वितः ॥ ३२ ॥
अन्यच्च यस्य धावन्तौ ब्रह्म-विष्णू उपर्यधः । दिव्यवर्षसहस्रेणाप्याप्तो[4] पारं न हि कश्चित् ॥ ३३ ॥
महत्प्रमाणं तल्लिङ्गमुमायोनौ यथा ममौ । तथा त्वां सगजं कुण्ड्यां प्रविष्टं कोऽत्र दूषयेत् ॥ युग्मम् ॥
अन्यच्च कीचकशतोत्पत्तिर्या व्यासभाषिता । प्रसिद्धा भारते शास्त्रे तामप्येतर्हि संशृणु ॥ ३५ ॥
विराटभूपतेरग्रमहिषी पुत्रकाम्यया । ऋषिं [5]गागलिनामानमाराधान्यदाऽऽश्रमे ॥ ३६ ॥
साधयित्वा चरुं सोऽपि दत्त्वा तामिदमूचिवान् । अन्तः कुडङ्गं भुक्तेऽस्मिन् सुतानां भावि ते शतम् ॥३७॥
ततो गत्वा कुडङ्गान्तर्बुभुजे तमसौ चरुम् । तत्रस्थो गागलिरपि तप्यते स्म तपोऽधिकम् ॥ ३८ ॥
सरस्यप्सरसस्तत्र स्नान्तीर्वासोविवर्जिताः । निरीक्ष्य स ऋषिः स्मेरस्मरवाणैरवधूतः[6] ॥ ३९ ॥
कामक्षोभादस्य शुक्रविन्दुर्यः कीचकेऽपतत् । तस्मादाद्यः कीचकोऽभून्महावीर्यवपूत्तमः[7] ॥ ४० ॥
पश्यतोऽप्सरसस्तस्य गलिताः शुक्रविन्दवः । नाल्यां ये पतितास्तेभ्यः कीचकानामभूच्छतम् ॥ ४१ ॥
तां नालीं स ऋषिस्तत्र निधाय स्वाश्रयं ययौ । राजाऽपि रक्षयामास ततो वंशकुडङ्गकम् ॥ ४२ ॥
नाल्याः संपूर्णसर्वाङ्गान् यद्राज्ञी ह्याददेऽर्भकान् । तेन ते तत्सुतत्वेन प्रोच्यन्ते कीचका जनैः ॥ ४३ ॥
कीचकानां शतं प्रौढं तादृग् नाल्यां ममौ यदि । ततस्त्वं सगजो मासि कथं नैव कमण्डलौ ? ॥४४॥
गङ्गा वर्षसहस्रं चेज्जटास्वीशेन मोहिता । षण्मासांस्तु त्वयाऽमोहि हस्ती कुण्ड्यामिदं धृतम्[8] ॥ ४५ ॥
कुण्ड्या नालादहं दन्ती लग्नकेशश्च निःसृतौ । कथमत्रापि हे भ्रातः ! शृणु पौराणिकं वचः ॥ ४६ ॥
प्रलये सर्वभूतानां जलैकार्णवतां गते । जगत्त्रये जलेशायी तस्थावेको जलेशयः[9] ॥ ४७ ॥
जगत्सृष्टिकृतस्तस्य नाभिपद्माद् विनिर्ययौ । दण्डकुण्डीधरो[10] ब्रह्माऽब्जनालं तत्र चालगत् ॥ ४८ ॥
इत्थं कुण्डीमुखाच्चेत् त्वं सेभो भ्रातर्विनिर्गतः । तत्केशस्तत्र लग्नश्च किमयुक्तं भवेत् ततः ॥ ४९ ॥
कमण्डलुमुखाद् भ्रातः ! कथं हि निरगामिति । यद् ब्रूषे तस्य संवादं शृणु भारतभाषितम् ॥ ५० ॥

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1 B कुम्भीश । 2 B हुंकारान् । 3 B मत्पृष्टि° । 4 A °णाध्यातौ । 5 A गङ्गलि° । 6 B °रविध्यत । 7 A °वदुत्तमः । 8 B स्मृतम् । 9 A जलाशयः । 10 A कुण्डीकरो ।

दिव्यं सहस्रं वर्षाणां तपः कुर्वति धातरि । क्षुब्धाः सुराः स्म जल्पन्ति विघ्नमस्य भवेत् कथं ॥ ५१ ॥
इन्द्रोऽवक् स्त्रीषु लोलोऽयं यदुमापाणिपीडने । अग्निकर्मणि नियुक्तो गौरीं दूषितवाससम् ॥ ५२ ॥
दृष्ट्वा क्षुब्धो वीजसर्गं कृत्वा वासो व्यधूनयत् । अथ तत् पतितं कुम्भे द्रोणाचार्यस्ततोऽभवत् ॥ युग्मम् ॥
सप्तर्षयः सुराधीशा देवा हरिहरादयः । मुक्त्वैकं श्रीमहावीरं खण्डिता हि मनोभुवा ॥ ५४ ॥
उग्रव्रतधरास्तीव्रतपश्चरणकारिणः । अन्येऽपि स्मरबाणार्त्ता दासा स्त्रीभिर्न के कृताः ॥ ५५ ॥
उत्तमा सर्वदेवीनामतो गत्वा तिलोत्तमा । पितामहं स्मरोद्रेकाद् विदधातु तपश्च्युतम् ॥ ५६ ॥
इन्द्रादेशादथ क्षिप्रं स्वपरिच्छदसंयुता । गत्वा तिलोत्तमा धातुः पुरो नृत्यमसूत्रयत् ॥ ५७ ॥
यथा यथाऽसौ नृत्यन्ती करेणोल्लासितांशुका । विधेरदर्शयत् स्वाङ्गं चुक्षोभ[1] स तथा तथा ॥ ५८ ॥
तस्या निभालयन्नङ्गं विधाता निर्निमेषदृक् । त्यक्तान्यसर्वव्यापारः कामिवत् तत्स्पृहोऽभवत् ॥ ५९ ॥
विज्ञाय सापि तद्भावं लावण्यामृतसारणिः । ब्रह्मणो दक्षिणे पार्श्वे भूत्वा नृत्यमसूत्रयत् ॥ ६० ॥
तद्रूपमोहितः स्वान्तः सोऽपि कामज्वरार्दितः । तां विलोकयितुं वक्त्रं द्वितीयं निर्ममे पुनः ॥ ६१ ॥
एवं तृतीयं वारुण्यां कौवेर्यां च चतुर्थकम् । [2]तस्यामूर्ध्वगतायां तु स चक्रे पञ्चमं मुखम् ॥ ६२ ॥
तिलोत्तमानुरक्तस्य ब्रह्मणः पञ्चमं मुखम् । रुद्रेण पर्शुतीक्ष्णेन नखेनाऽछिद्यताऽऽशु तत् ॥ ६३ ॥
ततो ब्रह्मातिकोपेनापसव्यकरजातया । प्रदेशिन्योद्धृत्य भालं शेषं समुपपाटयत्[3] ॥ ६४ ॥
सितकुण्डलिनामा स क्रोधाद् धात्रा न्ययोज्यत । गौरी प्राणेश्वरं हन्तुं व्याधवन्मार्गणो मृगे ॥ ६५ ॥
नश्यंस्तस्य भिया शम्भुर्गत्वा बदरिकाऽऽश्रमे । नियमस्थं हरिं मह्यं भिक्षां देहीत्यभाषत ॥ ६६ ॥
ततस्तेन निजाद् भालाद् रक्तधारा व्यमुच्यत । तदधो स्थापयत् सोऽपि ब्रह्मणः पञ्चमं शिरः ॥ ६७ ॥
रक्तेनापरिपूर्णं तत् सहस्रैः शरदामपि । हरो विलोडयामास कराङ्गुलिकयैकया ॥ ६८ ॥
पितामहशिरोविष्णुरक्तेशाङ्गुलियोगतः । समुत्पेदे महांस्तत्रैको नरो रक्तकुण्डली ॥ ६९ ॥
रुद्रेणादेशि योद्धुं स सितकुण्डलिना सह । ततो वर्षसहस्रं तु जातमायोधनं तयोः ॥ ७० ॥
तयोर्युद्धनिषेधाय नरं दत्त्वा सुरेशितुः । भास्करस्य द्वितीयं तु सुरा ऊचुरिदं रविम् ॥ ७१ ॥
वरदानक्षणे सूर्य ! त्वया भारतसंयते । भारतावतारकालेऽसाववतार्यो नृजन्मनि ॥ ७२ ॥
तस्मिन् काले रविः कुन्तीमुपभुज्यर्तुसङ्गताम् । तत् कुक्षौ तं नरं चाशु गर्भत्वेनोदपादयत् ॥ ७३ ॥
सन्नद्धबद्धसन्नाहः कुन्त्याः कर्णात् स निर्ययौ । यथा तथा त्वमप्यस्मात् कुण्डीरन्ध्राद् विनिःसृतः ॥ ७४ ॥
यच्चावोचः कथं गङ्गामपारां तीर्णवानहम् । अदोऽर्थसाधकं भद्र ! शृणु रामायणोदितम् ॥ ७५ ॥
हनुमान् राघवादिष्टो जानकीशुद्धिहेतवे । तीर्त्वा भुजाभ्यामम्भोधिं क्षणाल्लंकापुरीमगात् ॥ ७६ ॥
दृष्टया सीतया तत्र प्रियसन्देशतुष्टया । पृष्टः कथं त्वया सिन्धुस्तीर्णः सोऽप्यब्रवीदिति ॥ ७७ ॥

तव प्रसादात् तव च प्रसादाद् भर्तुश्च ते देवि तव प्रसादात् ।
साधूनते येन पितुः प्रसादात् तीर्णो मया गोष्पदवत् समुद्रः ॥ ७८ ॥

यदि तेन तिरश्चापि समुत्तीर्णो महार्णवः । तदा गङ्गा त्वया किं न लङ्घ्यते स्म नरोत्तम ! ॥ ७९ ॥
यदवादीः कथं धारा षण्मासीं मूर्ध्नि धारिता । अस्मिन्नर्थेऽपि हेतुं त्वं शृणु भूदेवभाषितम् ॥ ८० ॥
सुरैरभ्यर्थिता गङ्गा लोकानां हितहेतवे । भूमाववातरत् स्वर्गात् साऽप्येवं तानवोचत ॥ ८१ ॥

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1 A चुक्षुभे । 2 A तस्या मूर्द्ध । 3 B समुदपादयत् ।

युष्मास्विलां पतन्तीं मां को धर्त्तेशस्तदाऽवदत् । अहमित्यूचुषा तेन सा धृता निजमूर्द्धनि ॥ ८२ ॥
दिव्यं वर्षसहस्रं चेत् तेन गङ्गा धृता स्वके । तत् त्वं कथं न षण्मासीं वारिधारामधारयः ? ॥ ८३ ॥

॥ इति धूर्ताख्याने प्रथमं मूलदेवकथानकम् ॥

[२. कण्डरीककथितं कथानकम् ।]

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एवं निरुत्तरो मूलदेवः प्रोवाच तं प्रति । कंडरीक ! त्वमप्यात्मानुभूतं वद किञ्चन ॥ ८४ ॥
कण्डरीकोऽवदद् बाल्ये दुर्विनीतो भवन्तराम् । पितृभ्यामत एवाहं हठान्निर्वासितो गृहात् ॥ ८५ ॥
ततो भ्राम्यन्नहं देशानेकं गोमहिषीवृतम् । कूपाऽऽरामसरोराजीराजितं ग्राममासदम् ॥ ८६ ॥
पञ्चोपचारबलिभिः स जनैः पूजितोऽनिशम् । समीहितं वरं दत्ते को न मान्यो भवेद् गुणैः ॥ ८७ ॥
ततस्तं कौतुकाद् यक्षं नत्वा ग्राम्यजनेष्वहम् । यावद् विचित्रक्रीडाभिरात्मानं स विनोदये ॥ ८८ ॥
सन्नद्धबद्धकवचा विविधायुधपाणयः । सुतरां दारुणास्तावन्निपेतुस्तत्र तस्कराः[1] ॥ ८९ ॥
सबालवृद्धाः सस्त्रीका ग्राम्या जनपदान्विताः । पशुभिश्च समं भीत्या वालुङ्क्यां विविशुर्द्रुतम् ॥ ९० ॥
तत्रस्थानपि तान् ग्राम्यानपश्यन्तोऽन्धला इव । चौरास्ततस्ते व्यावृत्ता नष्टो ग्राम इतीरिणः ॥ ९१ ॥
पशुवृन्दं चरत् तत्र विश्वस्तं समुपेयिवान्[2] । तन्मध्यादेकया छाग्या वालुङ्की परिजग्रसे ॥ ९२ ॥
साऽपि ग्रस्ताऽजगरेण सोऽपि ढिङ्केन जग्रसे । स चोड्डीय वटेऽतिष्ठद् भूमिप्राप्तपदः खगः ॥ ९३ ॥
तत्र केनापि भूपेन सैन्यावासे विनिर्मिते । स्तम्भभ्रान्त्या ढिङ्कपादे बद्धो मिण्ठेन कुञ्जरः ॥ ९४ ॥
ढिङ्केनोड्डीयमानेन सह यान्तं विलोक्य तम् । पूच्चक्रुरिति हा मिण्ठाः केनापि ह्रियते करी ॥ ९५ ॥
तेषां कलकलं श्रुत्वा सुभटाः शब्दवेधिनः । तत्रेयुराकुला बाणबाणासनकरा रयात् ॥ ९६ ॥
सुभटैः शरधोरण्या छिन्नमूर्धा वटच्युतः । ढिङ्कपक्षी पपाताशु वज्रपात इव क्षितौ ॥ ९७ ॥
पक्ष्यङ्गे दारिते राज्ञाऽजगरो निरगात् ततः । अजा तस्याश्च वालुङ्की ततो ग्रामादयोऽखिलाः ॥ ९८ ॥
ते सर्वे नृपतिं नत्वा स्वस्ववस्तुसमन्विताः । निजस्थानं ययुरहमत्रायातश्च संप्रति ॥ ९९ ॥
एवं मयानुभूतं भो गदितं भवतां पुरः । यो न मन्येत धूर्तानां स ददात्वद्य भोजनम् ॥ १०० ॥

[अथ एलाषाढकृतं कण्डरीककथानकसमाधानम् ।]

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एलाषाढस्ततः प्रोचे प्रतीमो नात्र संशयः । कण्डरीकोऽवदद् ग्रामो वालुङ्क्यन्तः कथं ममौ ॥ १०१ ॥
एलाषाढोऽथ तं स्माह किं भ्रातर्न श्रुतास्त्वया । दृष्टान्ता विष्णुपुराणे भारते च किलेदृशाः ॥ १०२ ॥
आसीत् पुरा जगत् पञ्चमहद्भूतविवर्जितम् । जलेनैकार्णवीभूतं तत्राण्डमभवत् किल ॥ १०३ ॥
ऊर्मिप्रेङ्खोलनाभिस्तच्छिन्नं त्रिविधतामगात् । त्रिविष्टप-महीपीठ-रसातलविभेदतः ॥ १०४ ॥

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1 A किंकराः । 2 A तत् ।

यद्यण्डे तादृशं सर्वं सममाज्जगतीत्रयम्[1]। वालुङ्क्यां तर्हि स ग्रामः कथं माति न बान्धव!॥ १०५॥
शास्त्रेऽन्यच्चारण्यपर्वे मार्कण्डेयोऽवदन्मुनिः। धर्माङ्गजस्यान्ययुगानुभूतं तच्छ्रुतीकुरु॥ १०६॥
स[2] किलाम्भोभिरभ्रोत्थैर्लोक एकार्णवीकृते। लोलकल्लोलमालाभिः प्रेर्यमाणोऽम्बुधौ गतः॥ १०७॥
सर्वशून्यं जलाऽऽकीर्णं जगत् पश्यन्नृषिस्ततः। एकं तत्र महाकायं वटवृक्षमुदैक्षत॥ १०८॥
शाखायां तस्य पल्यङ्कमपश्यत् तत्र चार्भकम्। सर्वाङ्गसुन्दराऽऽकारं तेजस्तर्जितभास्करम्॥ १०९॥
प्रसारितकरं तं चावादीदेह्येहि दारक!। ममांसे [3]लगतामम्भस्सु पतनान्मा स भून्मृतिः[4]॥ ११०॥
सोऽप्यंसमवलम्ब्यास्यावातारीत् स ततो मुनिः। आस्ये प्रसारितेऽपश्यद् विश्वं तस्योदरेऽखिलम्॥ १११॥
प्रविष्टस्तत्र वर्षाणां सहस्रं दिव्यमञ्जसा। भ्रमन् पारमपारस्य नाऽऽपर्षिर्निरगात् ततः॥ ११२॥
सशैलकाननं विश्वं ममौ चेद् दारकोदरे। तदा माति न किं ग्रामो वालुङ्क्यां कण्डरीक भोः!॥ ११३॥
ढिङ्कोदरे ह्यजगरस्तस्याजाऽस्याश्च चिर्भटी। तस्यां ग्रामः कथमिति प्राख्यस्तच्छृणु वच्म्यहम्॥ ११४॥
यदि त्रिजगती सर्वा ममौ विष्णोः किलोदरे। कुक्षौ सोऽपि हि देवक्यास्तल्पस्याभ्यन्तरेऽपि सा॥ ११५॥
यदि सत्यं पुराणोक्तं वचनं प्रतिभासते[5]। तदा ग्रामादिप्रवेशा वालुङ्क्यादौ न दोषदाः॥ ११६॥
वालुङ्क्यजगरान्तःस्थः कथं नासादयं मृतिम्। इति तेन कृते प्रश्ने ह्येलाषाढोऽब्रवीदिति॥ ११७॥
तस्मिन्नेवाहनि भवान्निर्गतो न मृतो ह्यतः। चिरं विष्णूदरे[6] तिष्ठञ्जगज्जीवति नाद्भुतम्॥ ११८॥
यस्मिन्नुदरगे सन्ति वाणिज्यं योधसंयतः। आरम्भा व्यवहाराश्चोत्सवा वैवाहिकादयः॥ ११९॥
कथमस्योदरे विश्वमिति पृच्छसि तच्छृणु। पुरा परस्परं युद्धं ब्रह्म-केशवयोरभूत्॥ १२०॥
दीनो ब्रह्मा हरिं स्माह वक्त्रबाहूरुपादतः। मदीयेभ्यो जगत् सर्वं चातुर्वर्ण्यं विनिर्गतम्॥ १२१॥
विधिमाक्षिप्तवान् विष्णुर्वचनैः कठिनैरलम्। रे रे त्वं चेटरूपो मे ब्रुवन्नेवं न लज्जसे॥ १२२॥
कण्ठस्थशेषे भूमीध्रदाढे सागरजिह्वके। मन्मुखे त्वं प्रविश्याशु पश्य विश्वं चराचरम्॥ १२३॥
जलेशयस्य मे नाभिसमुत्थाम्भोजतो भवान्। प्रादुर्भूतो ह्यतो वक्तुं मत्पुरो नोचितं तव॥ १२४॥

अपि च—यत्प्रभावात् प्रकाशकत्वमगमत् कौमुदं वनम्।
कलङ्कीति निशाधीशं स्वोत्कर्षात् तद्धसत्यहो॥ १२५॥

कण्डरीको बभाषे किं पुराणादौ श्रुताः क्वचित्। ढिङ्का एवंप्रमाणाः स्युरेतन्माति यदन्तरे॥ १२६॥
एलापाढोऽपि तं स्माह द्रौपद्या हि स्वयंवरे। प्राविक्षत् धनुषि क्षोणीभूधरवह्निभुजङ्गमाः॥ १२७॥
यः श्रीद्रुपदराजस्य तद्देवाधिष्ठितं धनुः। राधां भेत्ता[7] समारोप्य स कृष्णां परिणेष्यति॥ १२८॥
आघोषणामिमां श्रुत्वा तत्रेत्य बलिनो नृपाः। धनुरारोपयन्तस्ते पतिता हसिता जनैः॥ १२९॥
अथ मानोन्नतः शूरः शिशुपालक्षितीश्वरः। आरोपयितुमारेभे यावद् राधाभिदे धनुः॥ १३०॥
तावत् तत्र हरिर्मेरुं गरुडं मुशलं हलम्। नागान् शङ्खं गदां चक्रं मन्दरं क्षिप्तवांश्च सः॥ १३१॥
सन्धानावसरे सूरं विधुमग्निं पयोनिधीन्। सशैलामचलांस्तत्र चापे चिक्षेप केशवः॥ १३२॥
अर्द्धाङ्गुलप्रमाणेऽस्मिंस्तेनाकृष्टे गुरुद्विषा। छलेन मोचिते बाणे सचापश्चेदिपोऽपतत्॥ १३३॥
पार्थो[8]ऽथासहमानायामुर्व्यां तद् भारमञ्जसा। आरुह्य भीमहस्ताग्रे चापारोपणमातनोत्॥ १३४॥
कर्णप्रदत्तबाणेनार्जुनो राधां विभिद्य ताम्। यशः संप्राप्तवान् लोके कृष्णां च परिणीतवान्॥ १३५॥

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1 B जगतां त्रयम्। 2 B सकला°। 3 B लगतेऽ°। 4 B गान्मृतिः। 5 A प्रविभासते। 6 A विष्णोदरे। 7 A भेत्वा। 8 A पार्थो वा।

यदि चापान्तरे ते ते पदार्था निखिला ममुः । तत् किं ढिङ्के महाकाये न मात्यजगरादयः ॥ १३६ ॥
किञ्च रामायणे भ्रातः! श्रूयते विहगोत्तमः । जटायुः सीतापहारे युयुधे रावणेन सह ॥ १३७ ॥
दशाननेन रुष्टेन चन्द्रहासमहासिना । छित्वा पक्षयुगं भूमौ स भूध्र इव पातितः ॥ १३८ ॥
सीतया च स पक्ष्यूचे शीलमाहात्म्यतो मम । पक्षौ भविष्यतो रामदूतसन्दर्शनात् तव ॥ १३९ ॥
अन्यदा दाशरथिना जानकीशुद्धिहेतवे । आदिष्टो हनुमानुर्वी भ्राम्यंस्तत्र समाययौ ॥ १४० ॥
अहो गिरिरसावुच्चैर्हनुमानित्यचिन्तयत् । यदत्रारुह्य पश्यामि समंतान्महिमण्डलम् ॥ १४१ ॥
ततो जटायुषा पृष्टः कस्त्वं भोः! स तमब्रवीत् । रामदूतोऽस्मि सीतायाः प्रवृत्त्यर्थमिहागमम् ॥१४२॥
पक्ष्यप्याख्यद् रामजाया विलपन्ती पथाऽमुना । अपहृत्य दशास्येन लङ्कापुरमनीयत ॥ १४३ ॥
किं भ्राम्यसि मुधाऽरण्यं हनुमांस्त्वरया व्रज । इदं सन्देशवाक्यं च रामाय कथयेर्मम ॥ १४४ ॥
सीतार्थे युद्ध्यमानोऽहं रावणेन दुरात्मना । छित्त्वा पक्षौ स्वखड्गेन मुक्तोऽतोऽगामिमां दशाम् ॥१४५॥
ततो वायुसुतोऽवादीद् यत् त्वं रक्षोरणं व्यधाः । आख्यंश्च वृत्तं तेन स्यात् तवापि हि हितं सखे! ॥१४६॥
इति दूतवचः श्रुत्वा जटायुर्जातपक्षतिः । उड्डीय व्योममार्गेण त्रिदशाश्रयमाश्रयत् ॥ १४७ ॥
यदि शैलसमो गृध्रो जटायुरभवत् पुरा । तत् किं ढिङ्को महाकायः कण्डरीक! भवेन्न किम्? ॥१४८॥

॥ इति धूर्ताख्याने द्वितीयं कण्डरीकथानकम् ॥

[३. एलाषाढकथितं कथानकम् ।]

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एलाषाढमथावादीत् कण्डरीको गतोत्तरः । ब्रूहि त्वमपि किञ्चिन्नः स्वानुभूतं महाद्भुतम् ॥ १४९ ॥
एलाषाढोऽभ्यवग् बन्धो! यौवने धनलोलुपः । नटितो धातुवादाद्यैर्व्यसनैर्निरगां गृहात् ॥ १५० ॥
बिलमत्र रसो ह्यत्र भूधरोऽत्र सधातुकः । एवमाशाग्रहग्रस्तो बंभ्रमीमि स्म भूतलम् ॥ १५१ ॥
एकदेत्यागमो लेभे यद्योजनसहस्रके । पूर्वस्यां भूधरस्तत्र रसो वेधसहस्रकृत् ॥ १५२ ॥
शिलया रसरन्ध्रास्यं छन्नं योजनमानया । तां चोत्पाट्य रसं धीरा गृह्णन्ति स्वर्णकुण्डतः ॥ १५३ ॥
योजनानां शतमितैः क्रमैः क्रामन्नहं महीम् । गिरौ गत्वोत्पाट्य शिलामगृह्णं कुण्डतो रसम् ॥ १५४ ॥
पुनस्तच्छिलयाऽऽच्छाद्य गृहमेत्य ततो रसात् । धनं कनकमुत्पाद्य धनदोपमतामगाम् ॥ १५५ ॥
भोगानभङ्गुरान् भुञ्जन्नर्थिभ्यो द्रविणं ददन् । प्रसिद्धिमगमं लोके लोकेश इव मूर्त्तिमान् ॥ १५६ ॥
प्रेयसीभिः समं गीतनृत्यवादित्रकेलिभिः । क्रीडन् शचीपतिं मन्ये न तृणायापि संपदा ॥ १५७ ॥
प्रसिद्धिं च समृद्धिं च मम विज्ञाय दारुणाः । निशायां निशितास्त्रौघकराश्चौरा गृहेऽपतन् ॥ १५८ ॥
कृतसिंहनिनादास्ते स्तेनाः पञ्चशतीमिताः । प्रवृत्ता लुण्ठितुं गेहसारं यावद् दुराशयाः ॥ १५९ ॥
तावत् कथं मे न्यायात्तो जीवतो वित्तसञ्चयः । चौरैर्ग्रहीष्यत इति ध्यायन् साहसमाद्रिये ॥ १६० ॥
शस्त्राणि प्रगुणीकृत्य चौरैः सह रणाङ्गणम् । कुर्वन्नहं महाघोरं सुरैरप्यभिनन्दितः ॥ १६१ ॥
एकेन शरघातेन दश द्वादश पञ्चषान् । स्तेनाननैषं कैनाशविशान्ततिथितामहम् ॥ १६२ ॥
निमेषाद् घातिते चौरशते तेऽपि ममोपरि । संभूय कोपतः पेतुरिव कीनाशकिङ्कराः ॥ १६३ ॥
शीर्षं मे कणशः कृत्वा बद्धा च बदरीतरौ । मुषित्वा वेश्मसर्वस्वं जग्मुश्चौरा यथागतम् ॥ १६४ ॥
रक्तार्द्रं कुण्डलोल्लासि मच्छिरो बदरीस्थितम् । निर्बाधं बदरव्रातं प्राश्नत् तस्थौ यथासुखम् ॥ १६५ ॥

सूर्योदयेऽथ कोलीस्थं बदराखादि तच्छिरः । सजीवमिति विज्ञायाऽऽददिरे नागरा नराः ॥ १६६ ॥
अङ्गोपाङ्गानि सर्वाणि संपिण्ड्योपरि तन्न्यधुः । ततोऽहं रूपलावण्यभाग्भूवंतरां पुनः ॥ १६७ ॥
मयायं स्वानुभूतोऽर्थः प्रत्यपादि भवत्पुरः । यो न मन्येत तद्दत्तां धूर्त्तानां सोऽद्य भोजनम् ॥ १६८ ॥

[अथ शशकृतं एलाषाढकथानकसमाधानम् ।]

शशोऽवोचदथो कस्तेऽलीकं कुर्यादिदं वचः । प्रमाणितं पुरावृत्त-स्मृति-रामायणेषु यत् ॥ १६९ ॥

तथा हि—

यमदग्निऋषिः पूर्वमभूद् भार्याऽस्य रेणुका । यां नेमुस्तरवः पुष्पार्थिनः शीलप्रभावतः ॥ १७० ॥
अथाश्वापहृतं दृष्ट्वा नृपं सर्वाङ्गसुन्दरम् । रेणुका समभूत् तत्र रागादाश्लेषशालिनी ॥ १७१ ॥
अथानमस्यतो वृक्षान् वीक्ष्य शीलच्युतां च ताम् । मन्वानो यमदग्निर्द्राक् पर्शुरामं समादिशत् ॥ १७२ ॥
स्वमातुरस्याः पापायाश्छिन्धि शीर्षं स्वपर्शुना । तेनापि पितुरादेशस्तथैव विदधे क्षणात् ॥ १७३ ॥
यमदग्निस्तदा तुष्टो रामं स्माह वरं वृणु । सोऽप्यूचे तात ! मे माता पुनर्जीवतु सत्वरम् ॥ १७४ ॥
एवमस्त्विति तेनोक्ते सजीवाऽजनि रेणुका । सद्भूतं चेदिदं भ्रातर् ! जीवितस्त्वमपीह तत् ॥ १७५ ॥
जरासन्धोऽपि भूपालः खण्डद्वितययोजनात् । जरया सज्जितो राजसहस्राधीश्वरोऽजनि ॥ १७६ ॥
अन्यच्च श्रूयते सुन्द-निसुन्दौ द्वौ सहोदरौ । असुरौ सुरवृन्दस्य क्षयकालवदुत्थितौ ॥ १७७ ॥
पर्यालोच्याथ गीर्वाणैस्तद्वधाय तिलोत्तमा । तिलं तिलं स्वदेहेभ्य उपादाय विनिर्ममे ॥ १७८ ॥
सर्वाङ्गसुन्दराकारा मोहिनी सर्वकामिनाम् । प्रणम्य सा सुरान् स्माह सुधामधुरया गिरा ॥ १७९ ॥
यत्कर्त्तव्यं मया देव तदादिशत तेऽपि ताम् । प्रोचुरुद्धर वः सुन्द-निसुन्दातङ्कसङ्कटात् ॥ १८० ॥
इत्याज्ञां शिरसि न्यस्य ययौ तत्र तिलोत्तमा । यत्र तावसुरौ सुन्द-निसुन्दौ परितिष्ठतः ॥ १८१ ॥
हारार्द्धहारकेयूरनूपुरादिविभूषिता । सुरूपोच्चकुचा सज्जीकृतनेत्रोडुपानना ॥ १८२ ॥
सा ताभ्यां युगपद् दृष्टा दृष्टिपीयूषपारणम् । ततश्च सानुरागौ तौ तस्यामेव बभूवतुः ॥ युग्मम् ॥
तदाऽस्यै युध्यमानौ तौ शस्त्रैरस्त्रैश्च दारुणैः । मृतौ बन्धू अपि हाहा ! स्त्रीभिः को न विडम्बितः ॥ १८४ ॥

स्त्रीणां कृते भ्रातृयुगस्य भेदः संबन्धभेदे स्त्रिय एव मूलम् ।
अप्राप्तकामा बहवो नरेन्द्रा नारीभिरुच्छेदितराजवंशाः ॥ १८५ ॥

देवाङ्गलवसंयोगात् संजाता च तिलोत्तमा । लूनलग्नैस्तदोपाङ्गैस्त्वदङ्गं किं न जायताम् ॥ १८६ ॥
श्रूयते शैशवे वायुसुतो मातरञ्जनाम् । अप्राक्षीत् को ममाहारः क्षुधितस्य भविष्यति ॥ १८७ ॥
सोचे वत्सातिरक्तानि फलानि तव भोजनम् । तेनापि अगृहे सूर्योऽथोद्यन् पक्वफलभ्रमात् ॥ १८८ ॥
तेनापि चूर्णितं तं च वीक्ष्य माता शुचातुरा । भर्तुर्निवेदयामास करुणं रुदती सती ॥ १८९ ॥
क्रन्दन्तीं दयितां दृष्ट्वा मृतं च पवनः सुतम् । ततो रसातलं कोपात् प्रविश्य स्थितवानसौ ॥ १९० ॥
पवनस्य निरोधेन सदेवमनुजासुरम् । जगज्जातमतीवार्त्तं मृत्युशेषमशेषतः ॥ १९१ ॥
ततो दीनानना देवास्तं प्रसादयितुं गताः । हनुमन्तं सजीवं च संयोज्यावयवान् व्यधुः ॥ १९२ ॥
हनुरेकास्य नो दृष्टा शोधयित्वा सुरैस्तदा । तद्वियुक्तोऽपि हनुमानिति तस्याभिधा कृता ॥ १९३ ॥
पवनस्याङ्गजश्चूर्णीभूतश्चेन् मिलितोऽभवत् । अपूर्वं तत्कथं भ्रातस्त्वद्वचो ब्रूमहे वयम् ॥ १९४ ॥

कथायां रामभद्रस्य सीतापहरणे क्षणे । सेतुबन्धे कृते लङ्कापुरीं दाशरथौ गते ॥ १९५ ॥
राम-रावणयोर्वीरैर्घोरे समरविड्वरे । प्रारब्धे क्षुब्धपाथोधौ सिंहनादस्फुटन्नगे ॥ १९६ ॥
लङ्केशभटनिर्मुक्तशैलवावल्लभल्लकैः । शक्तिभिश्चासिभिश्छिन्नाङ्गोपाङ्गकपिसैनिके ॥ १९७ ॥
शक्तिप्रहारनिर्वद्धभूमिपतितलक्ष्मणे । रामप्रलापनिर्घोषप्रतिशब्दितभूधरे ॥ १९८ ॥
द्रोणाद्रेर्वायुपुत्रेण समानीतविशल्यया । सौमित्रेर्वक्षसः शक्तिर्निरगात् पापधीरिव ॥ १९९ ॥
—चतुर्भिः कलापकम् ।

तया विशल्यया सिक्ताश्छिन्नाङ्गा अपि वानराः । सजीवाः सहसोत्तस्थुर्मिलितावयवव्रजाः ॥ २०० ॥
छिन्नाङ्गा अपि चेज्जाताः सजीवाः प्लवगास्ततः । भवान् खण्डीकृतः किं न भ्रातः ! प्राणिति संप्रति ॥ २०१ ॥
जगत्प्रसिद्धमन्यच्च कार्त्तिकेयस्य संभवम् । किं नाश्रौषीद् भवान् भूयो ग्रन्थेषु ग्रथितं बुधैः ॥ २०२ ॥
हिमाचलगुहामध्ये मैथुनासक्तयोस्तयोः । गौरी-शङ्करयोर्जज्ञे दिव्यं वर्षसहस्रकम् ॥ २०३ ॥
तस्मिन्नवसरे देवास्तारकासुरपीडिताः । अशक्तास्तद्वधेऽन्योन्यं पर्यालोचं वितेनिरे ॥ २०४ ॥
शंभोर्वीर्यं विना नान्यस्तारकं हन्तुमीश्वरः । स तु शंभुः संलीनोऽस्ति दर्यां हिमभूभृतः ॥ २०५ ॥
भिया कोऽपि न तत्पार्श्वं यात्यन्यो ह्यनलं विना । अतः प्रार्थ्यते गन्तुमिति ते तं बभाषिरे ॥ २०६ ॥
परोपकारिणः कार्यमेकस्यापि प्रकुर्वते । विशिष्य सर्वदेवानां कृत्ये कः स्यात् पराङ्मुखः ॥ २०७ ॥
यदर्थमखिला देवा मग्नाश्चिन्तामहार्णवे । तत्रानल ! भवानेव गन्तुमीशो न चापरः ॥ २०८ ॥
तद् गत्वा दर्शयात्मानं हिमाद्रिस्थस्य शूलिनः । कदाचित् त्वां विलोक्येशः स्मरक्रीडां विमुञ्चति ॥ २०९ ॥
हव्यवाहोऽथ तानूचे कः शंभोः संमुखं व्रजेत् । विशिष्येदृगवस्थस्य तस्य श्रेयोऽभिलाषुकः ॥ २१० ॥
खट्वाङ्गधारिणं शूलपाणिं नरकपालिनम् । श्मशानवासिनं कस्तमभिगच्छेज्जिजीविषुः ॥ २११ ॥
ऊर्द्ध्वमुल्लास्य यो लिङ्गं ताण्डवेन प्रनृत्यति । बलारिरपि तत्पार्श्वं गन्तुमीशो भवेन्न हि ॥ २१२ ॥
कदाचित् कन्दरान्तस्थं शूलपाणिर्निहन्ति माम् । तदा मे का गतिः स्यात् तन्न मां प्रेषयतामराः ! ॥ २१३ ॥
तेऽप्यूचुर्मा स भैषीस्त्वं यतोऽयं पार्वतीवशः । नूनं जगदिदं सम्यग् दम्यते प्रमदाजनैः ॥ २१४ ॥

उक्तं च–

मासेन दम्यते वाजी वर्षेणोन्मत्तकुञ्जरः । निमेषोन्मेषमात्रेण पुमांस्तु प्रमदाजनैः ॥ २१५ ॥

यदेव रोचते गौर्यास्तदेव कुरुते हरः । किं नानल ! त्वया दृष्टोऽर्द्धाङ्गे तामुद्वहन्नयम् ॥ २१६ ॥
अतस्त्यज त्वमाशङ्कामेतां यत् कुपितो हरः । न कर्त्ता भवतः पीडां गौरीस्वान्तानुवृत्तये ॥ २१७ ॥
एवमस्त्विति गत्वाऽग्निर्हिमवत्कन्दरान्तरे । प्रैक्षत त्रिपुरारातिं रतिलीलाविसंस्थुलम् ॥ २१८ ॥
तमुपान्तगतं दृष्ट्वा रुषोत्तिष्ठन् हरस्ततः । हुं हुं गौर्या निषिद्धः स ऊर्द्ध्वलिङ्गोऽनलं जगौ ॥ २१९ ॥
मुखं व्यादेहि रे ! रेतः पिबेत्यथ वदन् हरः । तत् तस्मै पाययामास भानुतेज इवोल्बणम् ॥ २२० ॥
रेतसा दह्यमानोऽग्निः कथञ्चित् प्राप्य वारिधिम् । तद् ववाम ततः सोऽपि बभूव सुखितो मनाक् ॥ २२१ ॥
ततः प्रभृति लोकेषु श्रूयते रत्नसन्ततिः । समुद्रे रेतसो जाता प्रस्फुरत्तेजसाञ्चिता ॥ २२२ ॥
अथ पद्माकरे पद्मभासुरे शिशिराम्भसि । अग्निस्तद्रेतसः शेषं वान्त्वा शीतोऽभवत्तराम् ॥ २२३ ॥
तत्र षण्णां कृत्तिकानां स्नान्तीनां स्मरमन्दिरे । तस्मिन् शुक्रे प्रविष्टेऽभूत् समकं गर्भसंभवः ॥ २२४ ॥
कालान्तरे सुषुविरे युगपत् कृत्तिकास्ततः । शीर्षं बाहू उरो रुण्डं शरीरं च क्रमादिमाः ॥ २२५ ॥
ततस्ता विस्मितस्वान्ता दर्शयाञ्चक्रिरे मिथः । यावत्तावत् किलाङ्गानि मिमिलुस्तानि सूतवत् ॥ २२६ ॥
स्वस्वस्थानाङ्गसंयोगात् कार्त्तिकेयः षडाननः । आसीदाशैशवादेषोऽजिह्मब्रह्मव्रतोल्बणः ॥ २२७ ॥

विजिग्ये समरे येन तारकाख्यो महासुरः । महातेजाः स याम्यायां [1]ब्रह्मावनकृते स्थितः ॥ २२८ ॥
पृथग्गर्भेषु जातानि यद्यङ्गान्यमिलन् प्रभोः । तान्येवैकत्र जातानि संगच्छेरन्न ते कथम् ॥ २२९ ॥
एलाषाढोऽवदलूनं परिभ्राम्यत् कथं शिरः । फलानि भुङ्क्ते सोल्लासमिति धूर्त्त वदाधुना ॥ २३० ॥
शशोऽप्यूचे श्रुते(तौ ?) किं न श्रुतं चक्रेण चक्रिणः । राहोश्छिन्नं शिरो भ्राम्यद् गिलत्यर्यम-शीतगू ॥
यच्च ब्रूषे योजनानां शतमेकपदेन गाम् । उल्लङ्घ्य विषमं शैलमगां तत्रोत्तरं शृणु ॥ २३२ ॥
विष्णुर्यागे द्विजीभूय बलिं प्राप्य क्रमत्रयम् । सशैलकाननामुर्वीमाक्रम्यैनां जहार च ॥ २३३ ॥
विष्णुः क्रमत्रयेणाशु यद्याचक्राम मेदिनीम् । शतयोजनमात्रां तद्गतिं कस्ते न मन्यते ॥ २३४ ॥
शिला योजनमाना सा कथमुत्पाटिता मया । इति पृच्छासमाधानं कुण्डली कुरु कर्णयोः ॥ २३५ ॥
रामायणे रणे जाते लक्ष्मणे शक्तिपातिते । हनुमान् द्राग् विशल्यार्थं द्रोणाद्रिमुदपीपतत् ॥ २३६ ॥
चेद् विशालशिलः शैलः प्रोत्क्षिप्तः कपिनाऽपि सः । तदा योजनमात्रा किं शिला नोत्पाट्यते त्वया ॥ २३७ ॥
एलाषाढः प्रतिक्षिप्तस्तेन प्रत्युक्तियुक्तिभिः । शशं स्माह त्वमप्याशु स्वानुभूतं वदाधुना ॥ २३८ ॥

॥ इति धूर्ताख्याने तृतीयमेलाषाढकथानकम् ॥

[४. शशकथितं कथानकम् ।]

सोऽप्यवादीदहं क्वापि ग्रामे कौटुम्बिकोऽभवम् । क्षेत्रोपजीवी वर्षासु कृतवान् क्षेत्रकर्षणम् ॥ २३९ ॥
शरत्कालागमे द्रष्टुं क्षेत्रं गिरितलस्थितम् । ग्रामाद् दवीयः स्थानस्थं सानन्दो जग्मिवानहम् ॥ २४० ॥
तत्र शैलात् समुत्तीर्य शैलाभो मत्तकुञ्जरः । रुषाऽरुणेक्षणस्तूर्णमधावत् स ममोपरि ॥ २४१ ॥
तद्भिया कम्पमानाङ्गः परिभ्राम्यन्नितस्ततः । तिलवृक्षं पुरोऽद्राक्षं बद्धसख्यमिवाद्रिणा ॥ २४२ ॥
तच्छाखायां विलग्नं तु स मामाक्रष्टुमक्षमः । तिलद्रुं धूनयामास पात्राङ्गं क्षेत्रपालवत् ॥ २४३ ॥
पेतुस्तत्कम्पिताः पृथ्व्यां तिलौघास्तिलपादपात् । भ्रमता तेन ते चूर्णीकृत्वा च तिलयन्त्रवत् ॥ २४४ ॥
ततः प्रादुरभूत् तैलनदी कुण्डादिवापगा । यस्याः कल्लोलमालाभिर्जीयन्तेऽप्यूर्मयोऽम्बुधेः ॥ २४५ ॥
तैलपङ्के महादन्ती भृशं विरसमारसन् । निमग्नः क्षुत्तृषाक्रान्तो विपद्यत स कीटवत् ॥ २४६ ॥
पुनर्जातमिवात्मानं मन्वानो गजसङ्कटात् । प्रदोषेऽहं कथमपि तिलवृक्षादवातरम् ॥ २४७ ॥
ततस्तस्य मतङ्गस्य मया चर्ममपसार्य तत् । दृतीकृत्य च तैलेन पर्यपूरि समन्ततः ॥ २४८ ॥
तत्राहं क्षुडितो भुञ्जे खलभारं क्षुधातुरः । पिबामि तैलकुम्भानां दशकं तृषितोऽनिशम् ॥ २४९ ॥
तां दृतिं तैलसम्पूर्णां स्कन्धे कृत्वाऽर्कतूलवत् । ग्रामं प्रत्यटितोऽध्वद्रावलम्ब्य गृहेऽगमम् ॥ २५० ॥
अथ तां दृतिमानेतुं संकेतितमहातरौ । मया निजसुतः प्रैषि सोऽपि तां तत्र नैक्षत ॥ २५१ ॥
ततः सपादपस्तेन प्रोन्मूल्य गजराजवत् । दृतिरानीयत ग्रामलोकानां पश्यतां गृहे ॥ २५२ ॥
अहमप्यात्मनो गेहादुत्थायात्र समागमम् । इत्यसत्यं वचश्चेन् मे तदेभ्यो दत्त भोजनम् ॥ २५३ ॥

1 'ब्रह्मरक्षा' इति पाठान्तरम् ।

[अथ खण्डपानाकृतं शशकथानकसमाधानम् ।]

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शशं स्माह महादक्षा खण्डपानाऽथ धूर्तिका । भारते सुप्रसिद्धोऽर्थः श्रुतो रामायणेऽपि सः ॥ २५४ ॥
शशः प्राक्ष(ख्य)त् क्वचिद्दृष्टः श्रुतो वेदृग् तिलद्रुमः । खण्डपानाऽपि तं प्रोचे श्रुतं किं न त्वया जनात् ॥
यत्पाटलीपुरे माषवृक्षादति गरीयसी । भेरी व्यधायि केनापि तत् तिलद्रुर्न किं महान् ॥ २५६ ॥
व्यूढा तैलनदीत्यत्राप्युत्तरं भारतं शृणु । यद्दन्तिदानसंभूता सरित् प्लावयते स्म गाम् ॥ २५७ ॥

यतः—

तेषां कटतटभ्रष्टैर्गजानां मदबिन्दुभिः । प्रावर्त्तत नदी घोरा हस्त्यश्वरथवाहिनी ॥ २५८ ॥
यदि दन्तिमदाम्भोभिरभूत् कूलंकषा नदी । तथा तैलान्न जायेत वाहिनी किं द्रुवाहिनी ? ॥ २५९ ॥
यच्चोक्तं खलतैलादि भक्षितं तादृशं मया । तत्राप्याकर्णयोदन्तं भारतग्रन्थसंगतम् ॥ २६० ॥
यद्राज्यान्निर्गतो भीम एकचक्रां पुरीं गतः । महाबलं बकं रक्षोराजं व्यापादयद् रुषा ॥ २६१ ॥
सहस्रं मद्यकुम्भानां षोडशाशनखारिकाः । बकायोपस्थितान्येको भीमो भक्षितवांस्तदा ॥ २६२ ॥
एकाकिनाऽपि भीमेन पीतं भुक्तं च तद् यथा । तथैव संगतं तेऽथ भोजनं खल-तैलयोः ॥ २६३ ॥
पिबेद् घटसहस्राणि कुम्भकर्णः सदा यदि । दशतैलघटानां ते तदा पानं न चित्रकृत् ॥ २६४ ॥
अन्यच्चैतत् पुराणेषु श्रूयते यदगस्तिना । दानवानां विनाशाय निपीतः क्षारवारिधिः ॥ २६५ ॥
स्वर्गोत्तीर्णा जटाजूटाच्छम्भोर्गङ्गा विनिर्गता । वहन्ती जह्नुसंज्ञस्य मुनेश्चाश्रममीयुषी ॥ २६६ ॥
तेन पीत्वा सहस्रं सा वर्षाणां भ्रामितोदरे । तन्मुक्ता पप्रथे लोके जाह्नवीत्यभिधानतः ॥ २६७ ॥
यदि ताभ्यामृषिभ्यां भोः ! पीते सिन्धुसुरापगे । दशतैलघटापानं तदा कस्ते न मन्यते ॥ २६८ ॥
गजचर्मदृतिस्तादृग् मयोढैकाकिना कथम् । ग्रामं नीता च तत्रेदं गरुडाख्यानकं शृणु ॥ २६९ ॥
काश्यपस्य ऋषेः पत्न्यौ द्वे कद्रू-विनताह्वये । ताभ्यां परस्परं चक्रे पणबन्धोऽन्यदेदृशः ॥ २७० ॥
कार्यं दास्यं तयाऽन्यस्या या पणेन विजीयते । अथवाऽत्र समानीय दातव्यममृतं द्रुतम् ॥ २७१ ॥
ततः कद्र्वा जिता दास्यं विनता तन्वती भृशम् । तया विमान्यते नित्यं सपत्नीति विरोधतः ॥ २७२ ॥
आजन्मदासभावेन विनता दुःखिताऽधिकम् । गर्भभारालसाङ्गी च सुषुवे साऽण्डकत्रिकम् ॥ २७३ ॥
औत्सुक्याद् दास्यमोक्षायैकस्मिन् भिन्ने तयाऽण्डके । वृश्चिकान्निर्गतान् वीक्ष्य विषादो विदधेऽधिकम् ॥
यस्या दैवहतायां मे प्रसूतिरजनीदृशी । कथंकारमहं पारं तद् यास्ये दास्यवारिधेः ॥ २७५ ॥
कालं कियन्तमप्येषा व्यतिक्राम्यातिदुःखिनी । आशानिबद्धस्वान्ताऽण्डं द्वितीयं विनताऽभिनत् ॥ २७६ ॥
तस्मादनूरुर्निर्गच्छन् सखेदं स्माह मातरम् । किमकाण्डे द्वितीयाण्डमौत्सुक्याद् विभिदे त्वया ॥ २७७ ॥
अपूरयिष्यं तेऽवश्यमहं मातर्मनोरथान् । चेदजङ्गमकायो नाभविष्यं त्वदभाग्यतः ॥ २७८ ॥
तस्मात् तृतीयमण्डं त्वं चिरं रक्ष विचक्षणे ! । अस्माद् यो भविता सूनुः स ते दुःखं हरिष्यति ॥ २७९ ॥
सोऽनूरुः सारथिश्चक्रे रथे किरणमालिना । विनताऽपि तृतीयाण्डं पूर्णं मत्वाऽभिदत् स्वयम् ॥ २८० ॥
तस्मादाविरभूद् भोगिकुलकालो महाबलः । गरुडो विनतास्वान्तमहोदधिसुधाकरः ॥ २८१ ॥

शैशवेऽपि हि स क्रीडन् निजाहिसुतमृत्युकृत् । विलोक्य कद्रूा विनता प्रत्यहं क्लिश्यतेऽधिकम् ॥ २८२ ॥
विनतामश्रुनीरेण सिञ्चन्तीमवनीतलम् । विलोक्य गरुडः स्माह मातः ! किं रुद्यते त्वया ? ॥ २८३ ॥
साऽप्यूचे जीवितस्यार्थे सपत्न्या दास्यमाश्रिता । तदादेशं भयभ्रान्ता करोमि प्रतिवासरम् ॥ २८४ ॥
तच्छ्रुत्वा गरुडोऽवादीद् दास्यात् त्वं मुच्यसे कथम् ? । साऽप्यूचे यदि वत्स ! त्वममृतं स्फुटमानय ॥
तत् क्वास्त्यम्बेति पृष्टा साऽऽचष्ट वेत्ति पिता तव । स चाश्रमे बदर्याख्ये तप्यते दुस्तपं तपः ॥२८६॥
तत्क्षणाद् गरुडस्तत्र गत्वा पादोऽनमत् पितुः । ज्ञातोऽध्यक्षेण तेनापि करस्पर्शान्ममैष तुक् ॥ २८७ ॥
ताताहं क्षुधयाक्रान्तस्तन्मे वितर भोजनम् । इत्युक्तो वैनतेयेन कश्यपस्तमभाषत ॥ २८८ ॥
इतः समीपगे पद्मसरस्यस्ति महागजः । योजनद्वादशायामस्तन्मानः कच्छपस्तथा ॥ २८९ ॥
कोपाटोपोत्कटावेतौ युध्यमानौ परस्परम् । कुर्वाते सरसः क्षोभं मन्थाद्री इव जङ्गमौ ॥ २९० ॥
तौ व्यापाद्य यथा स्वैरं भुङ्क्ष्व छिन्धि क्षुधाव्यथाम् । गत्वैकेन क्रमेणाथ तौ हृत्वा तेन भक्षितौ ॥२९१॥
ततः प्रतिनिवृत्तोऽसावपश्यद् वटपादपम् । प्रलयाम्बुदसंवादिपक्षिकोलाहलाकुलम् ॥ २९२ ॥
ब्रह्मबीजसमुत्पन्ना ऋषयोऽध्युष्ट कोटयः । वालिखिल्याभिधास्तस्याऽधस्ताद् विदधते तपः ॥ २९३ ॥
गरुडो यावदारूढो भग्नस्तावद् वटद्रुमः । तेन चञ्च्वा गृहीतश्च मुनीनां मृतिरस्तु मा ॥ २९४ ॥
समुत्क्षिप्य व्रजन् व्योमाच्छादयन् विस्मयाकुलान् । सुरासुरान् प्रकुर्वाणः सोऽमुचत् सिन्धुकानने ॥
तद्वटालङ्कृता भूमिर्जनैर्लङ्केति सोच्यते । या निशाचरराजस्य प्रसिद्धा ते महापुरी ॥ २९६ ॥
ततो हिमाचले गत्वा पितरं गरुडोऽवदत् । दन्तिकर्कोदनेनापि बुभुक्षा मे न जग्मुषी ॥ २९७ ॥
निषादान् खाद तेनेति प्रोक्तो जग्ध्वा स तांस्ततः । एत्याख्यत् कश्यपं तातामृतं क्वास्ति समादिश ॥
सोऽवादीद् वत्स पातालसप्तकाधःस्थकुण्डके । धगधगिति जाज्वल्यमानाग्नौ तद्धि वर्त्तते ॥ २९९ ॥
सावधानैः स्वयं तच्च देवाद्यैस्तत्र रक्ष्यते । अतोऽमृतं न केनापि गृहीतुं शक्यतेऽर्भक ! ॥ ३०० ॥
तत्प्राप्तौ कोऽप्युपायो मे तातास्तीति तदीरितः । स आख्यदाज्यसक्षौद्रदध्यम्भोभिरनारतम् ॥ ३०१ ॥
कृशानौ तर्पिते वत्स ! लभ्यते यदि वा न वा । प्राप्तेऽमृतेऽपि जायन्ते तत्रोग्रा विघ्नराशयः ॥ युग्मम् ॥
इति कश्यपवाक्येन वैनतेयेन सत्वरम् । गत्वा मध्वादिभिर्वह्निः संतर्प्य परितोषितः ॥ ३०३ ॥
अग्निना प्रीणितेनास्यामृतकुण्डं प्रदर्शितम् । तेनाप्यादाय पीयूषं मंक्षु तस्माद् विनिर्गतम् ॥ ३०४ ॥
तद्रक्षकसुरैर्घुष्टं यत् पक्षी कुण्डतोऽमृतम् । आदाय यातीति श्रुत्वा चुक्षुभुस्त्रिदशादयः ॥ ३०५ ॥
ततः सर्वाभिसारेण सुराः प्रहरणोद्धुराः । कोलाहलरवैराशाः पूरयन्तः समन्ततः ॥ ३०६ ॥
[1]भिन्त छिन्त हन्ताऽऽहन्तात्रापि माऽमुं च मुञ्चत । इति जल्पपराः क्रूराः संभ्रमात् ते तमन्वगुः ॥
त्रयस्त्रिंशत्कोटिदेवा वेष्टयित्वाऽथ तं जगुः । हतोऽसि रे सुधाचौर ! क्व यास्यस्यस्मदग्रतः ॥ ३०८ ॥
एकतः सकलं विश्वमन्यतस्त्वेक एव सः । समरं कर्त्तुमारेभे कातरद्रवणौषधम्[2] ॥ ३०९ ॥
स पक्षी पक्षघातेन चतुर्दिक्षु दिवौकसाम् । लक्षं सहस्रं कोटींश्चानयत् कीनाशपत्तनम् ॥ ३१० ॥
गरुडस्य सुराणां च युद्धं पीयूषहेतवे । जज्ञे स विस्मयध्वंसि विश्वाश्चर्यकरं तथा ॥ ३११ ॥

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1 B भिन्नच्छिन्नहताहन्ता° । 2 B °पलायनौषधम् ।

ततः समूहो देवानामेकेन विनताभुवा । त्रस्तो रणाङ्गणाद् दिक्षु वलिवन्निर्ममेऽखिलः ॥ ३१२ ॥
अथेन्द्रस्त्रिदशान् भग्नान् दृष्ट्वा ज्वालाशताकुलम् । मुमोच कुलिशं घोरं विघाताय गरुत्मनः ॥ ३१३ ॥
तद्वज्रं वज्रसाराभ्यां पक्षिभ्यां पक्षिणः पतत् । भाग्यादेव दिवो भर्त्तुर्नागात् खण्डसहस्रताम् ॥ ३१४ ॥
किमप्यशनिना तेन चिच्छेदे भोः सुरा इति । तत्प्रत्ययाय पक्षं स चञ्चवोत्पाट्य ह्यदर्शयत् ॥ ३१५ ॥
ततो दन्दह्यमानोऽसौ केशवः कोपवह्निना । द्वादशार्कप्रभं चक्रं लात्वा तद्धतयेऽचलत् ॥ ३१६ ॥
भीतभीताः ससंभ्रान्ता हा हा किमिति[1] लापिनः । महर्षयस्ततो गत्वा विष्णुमेवं व्यजिज्ञपन् ॥ ३१७ ॥
ससुरासुरलोकस्य स्वामी सर्वगतो भवान् । नीचवन्निरपेक्षः किं गरुडं प्रतिधावसि ? ॥ ३१८ ॥
तवैष गरुडो बन्धुस्त्यज कोपमतः प्रभो ! । व्यामूढम्लेच्छवद् गोत्रं मा नय क्षयमात्मनः ॥ ३१९ ॥
ऋषीणां तद्वचः श्रुत्वेत्यच्युतोऽचिन्तयद् हृदि । कथं क्रोधान्मया बन्धुर्हा हा ! व्यापादितो भवेत् ॥३२०॥
क्रोधाग्निविह्वलीभूतः पुरुषो ज्ञानवानपि । कृत्याकृत्यं न जानाति तदेतैः साधु बोधितः ॥ ३२१ ॥
जाते ततस्तयोः सन्धौ रथीचक्रे स चक्रिणा । दत्त्वाऽमृतं च माताऽपि पक्षिणाऽमोचि दास्यतः ॥३२२॥
कुम्भिकर्कवटास्तेनोत्पाटिता यदि पक्षिणा । दृतेरुत्पाटनं तत् कः शृण्वंस्तव न मन्यते ॥ ३२३ ॥
सप्ताहं दुर्दिने विष्णुरधाद् गोवर्द्धनाचलम् । तत् त्वं तैलभृतां बन्धो ! दृतिं धरसि नो कथम् ॥ ३२४॥
कपिभिर्बन्धने सेतोरुत्क्षिप्योत्क्षिप्य पर्वताः । बहुभ्यो योजनेभ्योऽथानीय क्षिप्ताः पयोनिधौ ॥ ३२५॥
अशोकवनिकाभङ्गे हनुमानुच्चशाखिनः । हेलयैवाभिनत् कोपादित्युदन्तं विभावयन् ॥ ३२६ ॥
पादपोन्मूलनानीततमायास्त्वत्तनूभुवा । दृतेः को विस्मयं धत्ते वद धूर्त्तशिरोमणे ! ॥३२७॥ युग्मम् ॥

॥ इति धूर्ताख्याने चतुर्थं शशोक्तं कथानकम् ॥

[५. खण्डपानाकथितं कथानकम् ।]



एवं निरुत्तरीभूतः शशः खण्डामभाषत । स्वानुभूतं त्वमप्यर्थं धूर्त्तिके ! ब्रूहि किञ्चन ॥ ३२८ ॥
साऽप्यवादीद् वदाम्येव भवतां पुरतः परम् । नमतैतर्हि मत्पादौ यदि तद् भोजयामि वः ॥३२९॥
धूर्तास्तां स्माहुरग्र्याः स्मः पुरुषेषु कथं नु ते । महिलायाः पुरो दीनं ब्रूमो भोजनहेतवे ॥ ३३० ॥
ईषद् हसित्वा सा स्माहाकर्णयध्वं सकर्णकाः । आख्यानकं मयाऽऽचीर्णं वर्ण्यमानं च सूनृतम् ॥३३१॥
यौवनोदयसञ्जातलावण्योत्सेकशालिनी । रतिरूपा स्मरोन्मादशुण्डा रण्डाऽभवं पुरा ॥ ३३२ ॥
अन्यदाऽहमृतुस्नाता प्रसुप्ता मण्डपे शुचौ । पवनेन यथा स्वैरमुपभुक्ता विलासिवत् ॥ ३३३ ॥
तस्मात् सुतो मयाऽसावि तत्कालं सोऽपि मां बलात् । मुत्कलाप्य क्षणात् क्वापि जगाम स्वप्नदृष्टवत् ॥
तद् यूयं ब्रूत किं सत्यं यद्येवं स्युस्तनुद्भवाः । तदा काऽपि न जायेत रण्डा पण्डितमानिनः ! ॥३३५॥

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1 A. किमपि ।

[अथ मूलदेवादिधूर्तकृतं खण्डपानाकथनसमाधानम् ।]

मूलदेवोऽथ तां स्माह—श्रुतिषु श्रूयते यतः । जातः कुन्त्या भीमसेनोऽञ्जनया हनुमानपि ॥ ३३६ ॥
कैवर्त्तीकुक्षिजो व्यासः पराशरमुनेरभूत् । कार्येषु मां स्मरेर्मातरित्युक्त्वा स वने ययौ ॥ ३३७ ॥
जाता योजनगन्धाऽप्यक्षतयोनिर्मुनेर्गिरा । विचित्रवीर्यं साऽसूत भूत्वा सान्तनुवल्लभा ॥ ३३८ ॥
विचित्रवीर्ये व्यापन्ने कृष्णद्वीपायनो मुनिः । तत्राजगाम मात्राऽसौ स्मृतो योजनगन्धया ॥ ३३९ ॥
व्यासोऽभाणि तया वंशः पुत्राभावाद् विनंक्ष्यति । तथा यतस्व वत्स ! त्वं कुलं संवर्द्धते यथा ॥३४०॥
उद्दध्रे तेन वंशोऽयं पाण्डुं जनयता नृपम् । धृतराष्ट्रं च राष्ट्रेशं विदुरं विदुरोत्तमम् ॥ ३४१ ॥
रन्त्वा प्रजावतीस्तिस्रो व्यासः संजातजातकः । शशाप हा तपोभ्रष्टः कृताघाभिः कृतोऽस्म्यहम् ॥ ३४२॥

उक्तञ्च—

आहारे चैव योनौ च बीजे कर्मणि यः शुचिः ।
तस्य कृत्स्नगतस्यापि न पापे रमते मतिः ॥ ३४३ ॥

भीमाञ्जनेयव्यासानामुत्पत्तिर्यदि सुनृता । तदा वायोः सुतावाप्तिः प्रसवस्ते न किं मतः ॥ ३४४ ॥
पुनः खण्डाऽवदद् गौरी देवी मे समभूत् सखी । तया मन्त्रो ददे मह्यं देवाद्याकृष्टिकारकः ॥ ३४५॥
तेन सौभाग्यमन्त्रेणाकृष्टस्तीव्रकरो रविः । मां रन्त्वा सबलं पुत्रं जनयां चकृवान् जवात् ॥ ३४६ ॥
षडशीतिसहस्राणि योजनानां महीं रविः । दहत्यहं कथं तेन न प्लुष्टाऽङ्गेन सङ्गता ॥ ३४७ ॥
कण्डरीको जगादाथ कुन्ती चेदर्कसङ्गता । न प्लुष्टा तत् कथं रण्डे खण्डे त्वं दह्यसेऽमुना ॥ ३४८ ॥
पुनः साऽभाषताकृष्टो ज्वलनः प्रज्वलन् मया । मामालिङ्ग्य महावीर्यं सोऽप्युत्पादितवान् सुतम् ॥३४९॥
रविर्दहति दूरस्थोऽङ्गलग्नस्तु हुताशनः । तत् तेनाहं कथं नैव दग्धा संभोगसङ्गता ॥ ३५० ॥
एलाषाढो बभाणैतां धूमोर्णा यमगेहिनी । होतुं हुताशनावासं गता रेमेऽग्निना तु सा ॥ ३५१ ॥
यमं स्वपृष्ठमायान्तं वीक्ष्यापूर्णे रतेऽपि सा । अपसर्तुमनीशाऽग्निं पपौ ! नीरमिवातुरा ॥ ३५२ ॥
असमाप्तरतां तां तु शिथिलीकृतमेखलाम् । गिलित्वा प्रेतराजोऽपि ययौ त्रिदशसंसदि ॥ ३५३ ॥
स्वागतं स्वतृतीयस्य तवेति व्याकृतः सुरैः । यमो ववाम धूमोर्णां तन्मुखं चाशुशुक्षणिम् ॥ ३५४ ॥
यमेनानुगतो धावन्नग्निर्नष्टो वनान्तरे । गजैस्तदग्रे न प्रोक्तः स तद्वाचमतोऽच्छिदत् ॥ ३५५ ॥
यदि प्रेतपतेर्जाया न दग्धा वह्निसेविनी । हे खण्डे ! त्वं हुताशेन भोगिनी दह्यसे कथम् ? ॥ ३५६ ॥
पुनर्बभाषे खण्डा तन्मयैरावणवाहनः । आकृष्टः सोऽपि संगत्य मयाऽजीजनदङ्गजम् ॥ ३५७ ॥
देवीरिन्द्रः कथं त्यक्त्वाऽविश्रा मामुपभुक्तवान् । शशोऽथोचे न किं रेमे सोऽहल्यां गौतमप्रियाम् ॥३५८॥
गौतमोऽथ रुषाऽङ्गेऽस्य कृत्वा भगसहस्रकम् । समादिदेश दुष्टात्मा वटुंस्तदुपभुक्तये ॥ ३५९ ॥
कन्दर्पाग्निप्रतप्तानां बटूनामविवेकिनाम् । सकाशात् त्रिदशाधीशस्तामवाप विडम्बनाम् ॥ ३६० ॥
प्रसादितात् तथा[1] देवैर्गौतमादतिभक्तिना[2] । अक्ष्णां सहस्रं तत्स्थाने कार्यते स्म कथञ्चन ॥ ३६१ ॥

1 A प्रसादितादथो । 2 B °भक्तितः ।

कुन्त्याऽपीन्द्रस्य संभोगादर्जुनः सुषुवेऽङ्गभूः । तद्भोगात् ते सुतोत्पत्तिं को न मन्येत शास्त्रवित् ॥३६२॥

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पितरं मातरं वंशं नाम वित्तं च वित्थ मे ? । इति ते खण्डया पृष्टा मूलदेवस्ततो जगौ ॥ ३६३ ॥
अभूस्त्वं पाडलिपुरे नागशर्मद्विजात्मजा । सोमश्रीकुक्षिभूः खण्डाभिधा गौतमगोत्रजा ॥ ३६४ ॥
सोचे नाहं भवन्तस्तु भ्रान्ताः सदृशरूपतः । किन्त्वस्मि राजरजकपुत्रिका दग्धिकाभिधा ॥ ३६५ ॥
बहुधान्यसमाकीर्णं नानावाहनभासुरम् । धनैरमानैः संपूर्णं मद्वेश्म नृपवेश्मवत् ॥ ३६६ ॥
भूपते राजलोकस्य शुद्धान्तस्य च शिल्पिनाम् । सहस्रेण युताऽजस्रं वासांसि क्षालयाम्यहम् ॥ ३६७ ॥
अंशुकैः शकटीर्भृत्वा शिल्पिसाहस्रिका युता । तरङ्गिणीं तरङ्गालिमालितामन्यदाऽगमम् ॥ ३६८ ॥
छटच्छटिति हुं छुं च शेण्टिकाशब्दपूर्वकम् । शिल्पिनः क्षालयामासुर्वासांसि मम सेवकाः ॥ ३६९ ॥
विस्तारितानि वस्त्राण्यातपे शोषयितुं भुवि । रौद्रेण वायुना तानि हृत्वा नीतानि च क्वचित् ॥३७०॥
ततो भृत्या मया प्रोक्ता नंष्ट्वा गच्छत रे ! रयात् । वस्त्रापहारदोषोऽस्तु ममैवातो गता हि ते ॥३७१॥
गोधारूपमहं कृत्वा नराधिपतिभीतितः । सच्छायं नगरोद्यानं रजन्यां समुपेयुषी ॥ ३७२ ॥
क्रीडन्तं तत्र च स्वैरं पश्चिमप्रहरे निशः । अचिन्तयं जनो मांसचर्मार्थी मां हनिष्यति ॥ ३७३ ॥
तन्निर्भया क्व तिष्ठामीत्येवं चिन्ताश्रिता सती । अभ्राम्यं[1] रम्यमारामं को हि मृत्योर्बिभेति न ॥३७४॥
गोधारूपं ततस्त्यक्त्वा रक्ताशोकमहीरुहः । पार्श्वे चूतलतारूपं विधाय स्थितवत्यहम् ॥ ३७५ ॥
तमःपटावृता रात्रिरसतीव विलासिनी । व्यतीता यत् ततो भानुरुदगात् पद्मबोधकृत् ॥ ३७६ ॥
वस्त्रापहारवृत्तान्तं श्रुत्वा राजा जनादथ । पटहोद्घोषणापूर्वं रजकानां ददेऽभयम् ॥ ३७७ ॥
ततोऽहं पटहारावं श्रुत्वा श्रुतिपटामृतम् । हित्वा चामुं लताभावं पुनः स्वं रूपमाश्रिता ॥ ३७८ ॥
शकटीनां वरत्राद्यं तासां चर्ममयं निशि । शृगालमण्डलव्रातैः सकलं परिभक्षितम् ॥ ३७९ ॥
तदन्विष्टिकृता पित्रा मम तत्रैकमौन्दुरम् । पुच्छं लब्धं ततः सर्वं वरत्राद्यं विनिर्मितम् ॥ ३८० ॥
तद्भोः ! सत्यं किमेतन्न तयेत्युक्तः शशोऽवदत् । यत्र लिङ्गान्तगौ ब्रह्म-विष्णू तत्कोऽत्र विस्मयः ॥३८१॥
रामायणेऽपि हि हनुमल्लाङ्गूलं श्रूयते महत् । येन लङ्कापुरी दग्धा वेष्टयित्वाऽग्निनाऽखिला ॥ ३८२ ॥
इयत्प्रमाणं लाङ्गूलं यद्यासीद् वायुजन्मनः । तदा मूषकपुच्छात् किं संभवेयुर्न रज्जवः ॥ ३८३ ॥
श्रूयते हि श्रुतौ राजाऽरण्ये गन्धारिकावरः । यन्मानववपुस्त्यागादभूत् कुरुवकद्रुमः ॥ ३८४ ॥
नहुषो नाम राजाऽभूद् विक्रमाक्रान्तशात्रवः । शक्रोऽपि वज्रभिद् येन जिग्ये कातरवद् रणे ॥३८५॥
अधिक्षिपन् पुनः शक्रं रोषतः सुरसूरिणा । शप्तः सोऽभूदजगरोऽरण्यदेशे महावपुः ॥ ३८६ ॥
अन्येद्युः पाण्डवा राज्यभ्रष्टास्तत्र वने ययुः । ततो भीमो भ्रमंस्तेनाजगरेणाशु जग्रसे ॥ ३८७ ॥
युधिष्ठिरोऽथ विज्ञातोदन्तस्तत्सविधं गतः । तत्पृष्टः सप्तपृच्छानां प्रत्युत्तरमदाच्च सः ॥ ३८८ ॥
उद्गीर्णभीमः शापान्ताद् विमुच्याजगरीं तनुम् । पुनर्नहुषराजा स बभूव भुवनाद्भुतः ॥ ३८९ ॥
यद्येतत् सकलं सत्यं तदा खण्डे भवत्यपि । गोधाचूतलताभावान्नारीभूता किमद्भुतम् ॥ ३९० ॥

1 B अभ्राम्यहमारामं ।

पुनः साऽऽख्यद् धूर्त्तराजा ! मन्यध्वं चेद् वचो मम । सत्करोमि तदा सर्वान् प्रचुरैर्भोज्यपानकैः ॥३९१॥
जयामि चेत् कदाचिद् वः कयाचिन्मेधया तदा । स्फुटं कपर्दिकामात्रं मूल्यं न प्राप्स्यथ क्वचित् ॥
तेऽप्यूचुरेनां सोत्कर्षाः कोऽस्मान् धूर्त्तशिरोमणीन् । जेतुमीष्टे परमेष्ठि-शंभु-विष्णुसमोऽपि सन् ॥३९३॥
ततस्तान्[1] स्माह सा खण्डा मुत्कलाप्य महीपतिम् । पुरागतांशुकार्थेऽहं पर्यभ्राम्यं दिशो दश ॥ ३९४ ॥
अन्यच्च दासाश्चत्वारो नंष्ट्वा क्वापि गता मम । गवेषयन्ती तांश्चात्र सांप्रतं समुपेयुषी ॥ ३९५ ॥
भवन्तस्ते च मे दासाः सिचयाश्चौरिता न हि[2] । यद्येतन्नैव मन्यध्वं तद्दत्तैभ्योऽद्य भोजनम् ॥३९६॥
ह्रीणह्रीणास्ततस्तेऽपि खण्डां स्माहुरखण्डिताः । त्वयैव खण्डिता विश्वजनतावञ्चका वयम् ॥ ३९७ ॥
भारस्यैतस्य योग्याऽसि त्वमेव वरवर्णिनि ! । यया प्रज्ञामदोन्मत्ता विजिताः पुरुषा अपि ॥ ३९८ ॥
औत्पत्तिक्या महाबुद्ध्या विजिता यत् त्वया वयम् । अतस्त्वं प्रार्थ्यसे देहि धूर्त्तानां पानभोजने ॥३९९॥
ओमित्युदीर्य सा भूतपिशाचप्रेतसङ्कुलम् । घूकघूत्कारदुर्वारं फेरुफेत्कारदारुणम् ॥ ४०० ॥
कलेवरविनिर्गच्छद्वशारुधिरपिच्छिलम् । ज्वलच्चितानलज्वालं गृध्रपक्षिरणोत्करम् ॥ ४०१ ॥
शूलाप्रोताङ्गिनामत्रवित्रासितजनव्रजम् । दुर्गन्धगन्धवाहोग्रं खण्डा पितृवनं ययौ ॥ ४०२ ॥

—त्रिभिर्विशेषकम् ॥

तत्राखण्डितसर्वाङ्गं बालमेकं गतासुकम् । तत्कालमुक्तमादाय खण्डाऽसिस्नपदम्भसा ॥ ४०३ ॥
सा वाससा तमाच्छाद्य विधाय च सुसङ्गतम् । उज्जयिन्यां धनाढ्यस्य श्रेष्ठिनः सदनं ययौ ॥४०४॥
तत्रेन्द्रसदृशः श्रेष्ठी दृष्ट्वा श्रेष्ठजनैर्वृतः । तयोचे दुर्गतस्याहं दुहिताऽस्मि द्विजन्मनः ॥ ४०५ ॥
अबन्धुरशरण्याऽद्यसूता वैदेशिकी द्विजी । अतस्त्वां प्रार्थये देहि धनं बालकवृद्धये ॥ ४०६ ॥
स श्रेष्ठी व्याकुलः कार्ये भूयो भूयोऽर्थितस्तया । क्रुधा भृत्यानुवाचैनां निष्काशयत दुर्गताम् ॥४०७॥
अतिदीनं ब्रुवाणाऽपि धृत्वा तैः प्रेरिताऽथ सा । भूमौ निपत्य चाक्रन्दन् मारितो हा ! मदङ्गभूः ॥४०८॥
अनाथाया ममाधारो भावील्लेष मनोरथः । ह हा दुरात्मनानेन भग्नो द्रुरिव दन्तिना ॥ ४०९ ॥
पश्यतागत्य भो लोकाः ! वणिजा धनगर्विणा । मारितस्तनयः शुद्धब्राह्मण्या मम पाप्मना ॥ ४१० ॥
ताडयन्ती शिरो वक्ष उदरं च पुनः पुनः । भग्नं भिक्षाकपालं मेऽनेनेति विललाप सा ॥ ४११ ॥
विहस्तोऽथ समुत्थाय श्रेष्ठी परिकरान्वितः । विलपन्तीं बभाणैतां मा त्वं कोलाहलं कुरु ॥ ४१२ ॥
मुद्रिकां मे गृहाणैनामात्तबाला व्रज द्रुतम् । मुञ्च शोकं च दत्ता ते गुर्व्येषा जीविका मया ॥ ४१३ ॥
कर्णिकां साऽप्युपादाय शिशुं च निरगाद् गृहात् । श्रेष्ठ्यपि प्रगतापायो दानमाहात्म्यतोऽजनि ॥४१४॥
खण्डाऽपि मुदिता स्वान्ते तं त्यक्त्वा मृतमर्भकम् । प्रोल्लसन्मणिमाणिक्यरत्नहट्टमगात् ततः ॥ ४१५ ॥
विक्रीय तामथादाय वस्तूनि विविधानि सा । यथेच्छं भोजयामास धूर्त्तान् श्राद्धे द्विजानिव ॥४१६॥
तैः सर्वैस्तोषसंपूर्णमनस्कैः सेत्यवर्ण्यत । खण्डे ! तवैव जानीमो जीवितं सुष्ठु निश्चितम् ॥ ४१७ ॥
यत् त्वया धूर्त्तवर्गोऽयं विजित्य प्रतिभोदयात् । क्षुधार्त्तः प्रीणितो बाढं विपुलैः पानभोजनैः ॥४१८॥
सुशिक्षिता अपि बुधास्तन्न जानन्ति जल्पितुम् । अशिक्षिता अपि वचः प्रवदन्ति यदङ्गनाः ॥४१९॥

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1 A ततोऽस्मान् । 2 B सन्ति यैश्चोरितानि हि ।

उक्तञ्च—

अधीत्य शास्त्राणि विमृश्य चार्थान् न तानि वक्तुं पुरुषाः समर्थाः ।
यानि स्त्रियः प्रत्यभिधानकाले वदन्ति लीलारचिताक्षराणि ॥ ४२० ॥

॥ इति धूर्ताख्याने खण्डपानोक्तं पञ्चमं कथानकम् ॥

चन्द्रेन्द्रवायुभास्वन्तो धर्माग्निमुनयोऽपि च । दुःखिता[1] निखिला लोके स्मरापस्माररोगिणः ॥ ४२१ ॥
जीवांस्तस्थावभिव्याप्य सूक्ष्मस्थूलविभेदतः । भगवान् सर्वगो विष्णुरिति श्रुतिषु गीयते ॥ ४२२ ॥
यदि सर्वगतो विष्णुरिति सत्यं वचो भवेत् । तदा स्मरातुरो गोपीः किं चिन्तयति कामिवत् ॥४२३॥
असंभाव्यमिदं लोके श्रूयते यदुमामलात् । मृतोऽपि प्राप्तचैतन्यः पप्रथे स गणाधिपः ॥ ४२४ ॥
इत्येते लौकिकालापाः पुराणादिसमुद्भवाः । विशीर्यन्ते प्रतिपदं विचक्षणविचारिताः ॥ ४२५ ॥
अतोऽदो लौकिकं वाक्यं रासभोच्चारवद् बहिः । रम्यमन्तश्चिन्त्यमानं पुनस्तुषवसाकुलम् ॥ ४२६ ॥

॥ इति धूर्ताख्यानसंस्कृतभाषान्तरं समाप्तम् ॥



1 B दूषिता ।

बालावबोधरूपगूर्जरभाषामय

धूर्ताख्यानकथा

॥ श्रीगणेशाय नमः ॥

सदुपनिषदनेकग्रन्थसन्दर्भभाभिः,
परसमयतमांसि ध्वंसयित्वाऽपुनाद् यः।
गगनमिव दिनेशः शासनं जैनमेतत्,
स जयतु हरिभद्रसूरिरुद्दामधामा ॥ १ ॥

इह हि चतुर्दशशतसंख्यप्रकरणप्रणेतृभिः सितपटपटलमुकुटमणिभिर्निःप्रतिभप्रतिभाप्रागल्भ्यपराजितामरसूरिभिः श्रीहरिभद्रसूरिभिः मिथ्यादृष्टिभिः प्रणीतानां समयानाम्, अन्तर्वाणिचेतश्चमत्कारकारणि(रिणी)भिः स्वोपज्ञ सयुक्त(क्ति)श्रेणीभिः कुसु(स)मयतां सम्यग् व्यवस्थाप्य, तैरेव प्रतिपादितानां भारत-रामायण-पुराणादीनां कथाग्रन्थानामपि धूर्त्ताख्यानसमानतां दर्शनाय निर्मितस्य धूर्त्ताख्यानाभिधानस्य कथाग्रन्थविशेषस्य लोकभाषायां कथा लिख्यते ॥

श्रीमालवदेशे[1] उजेणी नगरी, तेहनै[2] उत्तरदिसिं[3] एक उद्यान छइ[4]। ते उद्यान मांहिं[5] मायावंत, अकार्य[6] करवा नित्यौद्यमवंत, निर्दय, स्त्री बाल वृद्ध विश्वासीना घातक, वंचनापंडित, धूप अंजन चूर्ण योगें अवस्वापनी, स्थंभनी प्रमुखविद्याइं, स्वरभेद, वेषभेद, वर्णभेदें करी जगना छेतरणहार, अनेक धूर्त्त किहांथी भमता आव्या। ते मांहिं मूलदेव १, कंडरीक २, एलासाढ ३, सस ४, खंडवणा ५ – ए नामीं पांच अधिकारी। एकेकाने पांच सय[7] पांच सय धूर्त्तनो परिवार छइ[8]। पांचमी खंडवणा स्त्री अधिकारिणी। तेहनै[9] पांचसय धूर्त्ता[10] स्त्रीनो परिवार छइ। इम सर्व संख्याइं अढी हजार धूर्त्त एकठा थया। ते मांहिं[11] मूलदेव सर्वलोकविख्यात, सर्वधूर्तशिरोमणि छइ। एहवै[12] महावर्षा आव्यौ। तेणै कूप तटाक वापी सर्व जल स्थानक भर्यां। चिक्कण[13] कर्दमइ करी दुःसंचार चतुःपथ मार्ग थया। वृष्टिआकुल थयो लोक कोई फरी न सकै। एहवै[14] वर्षाकाले ते धूर्त्त भूष तरसी[15] पीड्या हुंता कहिवा लागा जे – 'लोक कोई चोहटै[16] नथी आवतो, जेहने छेतरीनै द्रव्य आणीनै भोजन करीइं। आपणनें भोजन कुंण[17] दिइं'। तिवारे मूलदेवइ कह्युं जे – 'जेणै जे सांभल्यूं होइ, अनुंभव्यूं होइ ते ते कहौ। जे धूर्त्त सांभलीनइ ए असत्य किम मिले[18], एहवुं कहइ ते आ सर्व धूर्त्तनें भोजन दिइं। अनै जे भारत रामायण पुराणादिकनै वचनै ते वात समर्थइ[19], आ

1 P देशिं। 2 P तेहनें। 3 P °दिशें। 4 P छै। 5 B उद्याननै घरि। 6 P अकार्यना करनार। 7 P पांचसें २। 8 P छैं। 9 P तेहनें। 10 P स्त्री धूर्तनो। 11 P माहि। 12 P एहवें। 13 P चीकणें कर्दमें। 14 P एहवें वर्षाकालें। 15 P तरसें। 16 P चउटें। 17 A कोण। 18 P मले। 19 P समर्थे।

सर्व महाजननें प्रत्यय ऊपजावइ, ते सर्व धूर्त्त मांहिं मुख्य महामतिवंत जाणवो। तेणै भोजन न देवुं'—एहवुं मूलदेवै कह्यूं[1]। तिवारे[2] ते कहिवा लागा जे—'ए तुम्हे भलुं कह्युं, तुम्हे वडा माटै[3] जे अनुभव्युं होइ ते प्रथम कहो'। [१,१–१६]

तिवारे मूलदेवइ कहिवा मांड्युं[4]—'यौवन[5] समइ हुं वांछित संपदा वांछतो, मास छ लगि माथै जलधारा धरुं, तो माहरो स्वामी प्रसन थई, सकल संपदा दीइ—इम चींतवी शंबल लेई छत्र कमंडल हाथि राखी स्वामीनें सेववा चालिउ[6]। मार्गि जातां अटवी मांहिं एक मदोन्मत्त, पर्वत-समान, वनगज साह्मो आवतो दीठो। ते देखी भयकंपमानशरीर निराधार असरण, हिवै[7] किहां पइसूं[8]—इम चिंतवतो हुं मरण भय करी सहसा कमंडल मांहिं [9]पइठुं। ते वनगज पिण एक शुंडादंड ऊंचो करी रोषारुण लोचन हुंतो मुझ पुठि ज उतावलो कमंडल मांहिं पइठुं। पछइ[10] हुं भयभ्रांत हुंतो सघलै पासि[11] नासवानो ठांम जोतो, ते कमंडल मांहिं ते वनगजनइ छ मास लगि भोलवी, कमंडलनी ग्रीवाइ थई बाहिर नीकल्यो। वनगज पिण माहरी पुठि[12] नीकल्यौ; पिण[13] कमंडलनी ग्रीवानें छिद्रइं एक वालाग्रनो अंत वलगी रह्यौ[14]। तेणिं करी तिहां अडक्यउ[15] माहरी पुठि नावी सक्यउ[16]। पछै हुं आगलि[17] चाल्यौ। मार्गि अगाध जलभरी गंगा नदी आवी, ते देखी आकुल थयौ। पछिं अन्य मार्गनइ अभावइ[18] ते गंगा नदी भुजाइं तरी स्वामीनै घरे[19] जई क्षुधा तृषा सहतो, छ मास लगि माथै जलधारा धरी, महसेन स्वामीनें वांदीनै उजेणी नगरीइं आवी[20] तुम्हनें मिल्यौ। जो ए सत्य होइ तो मुझनें दृष्टांति करी प्रतीति उपजावो। जो ए असत्य जाणी न मानो तो सर्व धूर्त्तनें भोजन दिओ। एहवुं मूलदेवनुं वचन सांभली कंडरीकै कहिउं जे—'भारत-रामायणादिक[21] जाणतो होइ, ते तुम्हारुं वचन असत्य किम कहइ'। तिवारे मूलदेव कहिवा लागो जे—'जो ए सत्य छइ तो कहौ, हाथी कमंडल मांहिं किम मायो। ते कमंडल मांहिं छ मास लगि हाथी किम भोलव्यौ, ते कमंडलथी हुं अनै ते हाथी ग्रीवानें सूक्ष्म छिद्रें किम नीकस्यां[22], नीकलतां[23] हाथीनो बालाग्रनो अंत किम विलगो, में गंगा नदी भुजाइं किम तरी, किम छ मास लगि क्षुधा तृषाइं पीडिते में माथै जलधारा धरी;—ए सर्व वात शास्त्रसाखि मेली आपउ'। [१,१७–३४]

॥ इति धूर्त्ताख्याने मूलदेवेनोक्तं कथानकम् ॥

हिवइ कंडरीक कहइ छइ—'भारत रामायणादिक ग्रंथे जे सांभलीइ छइ, ते जो सत्य छइ, तो ताहरुं ए वचन सत्य छइ; अनै जे हाथी कमंडल मांहिं किम मायो इत्यादिक तें जे पूछयां तेहनुं समाधान सांभलि। ब्रह्माना मुखथी विप्र[24] नीकल्या, बांहथी क्षत्री, साथलथी वैश्य, पगथी शूद्र नीकल्या। जो ब्रह्माना शरीर मांहिं एतलो लोक मायो तो तुं अनै वनगज बेहुं कमंडल मांहिं किम न माउं। १। [१,३५–३८]

तथा जे ईश्वरना लिंगनुं मान काढवा दिव्य वर्ष सहस्र लगि ब्रह्मा ऊंचो चाल्यो, विष्णु नीचो

1 A कह्युं। 2 P तिवारें। 3 P माटिं। 4 P मांडिउं। 5 P जोवन समये। 6 P चाल्यौ। 7 हवें। 8 P पेस्युं। 9 P मांहें पैहठौ। 10 P पछें। 11 P पासें। 12 P पूठलि। 13 P पणि। 14 P रहिउं। 15 P अडकउ। 16 P सकउ। 17 P आगल। 18 P अभावें। 19 P घेर। 20 P आविउं। 21 P रामायण माहिं। 22 P नीसरया। 23 P नीसरतां। 24 P ब्राह्मण।

चाल्यो, तोहि[1] जे लिंगनुं मान नाव्युं । ते जो लिंग पार्वतीनइ शरीरे मायुं तो कमंडल मांहिं हाथी मायो इहां कोण दोष । २ । [१,३८–४०]

तथा भारत मांहिं व्यास ऋषि कहिउं[2] छइ जे – 'वंशनइ पर्वि कीचक सौ[3] भाई ऊपना । 'कीचक' शब्दइं वंश कहीइं तिहां ऊपना माटिं कीचक नाम थयुं । तेहनी कथा सांभलिं[4] – वराट राजानी अग्रमहिषीइं पुत्रनइ अर्थे आश्रमें जईने एक ऋषि आराधिओ[5] । तेणइ ऋषि कृपा करी अभिमंत्रित एक चरू आपीनइ कहिउं जे – 'वननिकुंज मांहिं जई हर्षइं चरू खाजे, ताहरइ सौ पुत्र थास्यइ' । पछइ वराट राजानी अग्रमहिषी वंशजाल मांहिं जई वेसी ते चरू जमीनइ पोताने घरि गई । एहवे ते वंशजाल मांहिं वहुकालनो तप करतो गांगील नामा[6] एक ऋषि छइ, तेणि तटाकें वस्त्ररहित स्नान करती एक देवांगणा दीठी । तेहनें दर्शनें मुनि क्षोभ पाम्यौ । तेणै करी एक वीर्यबिंदु खरिनै हेठइ[7] वंशनी नालि मांहिं पड्यौ । तेथी नवगज सहस्र प्रमाण वलवंत कीचक नामै पुत्र थयौ । जिम जिम ऋषि ते देवांगणानें जोवइ[8] तिम तिम वीर्यबिंदु वंशनाली मांहिं खरि खरिनै जे पड्या, तेथी निवाणू[9] पुत्र ऊपना । पछइ ते ऋषि ते शतवीर्यबिंदुसहित वंशनालि अलगी मूकीनइ गयो । पछइ ते वंशनाली वराट राजाइ रखावी । तेह मांहिंथी सर्वांगोपांग सहित सौ वेटा नीसर्या । ते वराट राजानी अग्रमहिषीइ पोतइ पुत्र करी लीधा । ते माटि तेहना वेटा वंशनाली समुत्पन्न कहिवाय[10] छइ । जो एक वंशनाली मांहिं सौ कीचक भाई माया तो कमंडल मांहिं वनगजसहित तूं स्या माटइ न माइं । ३ । [१,४१–५१]

तथा ईश्वर वर्षसहस्र लगि जे जटा मांहिं गंगा भोलवी, ते जो सत्य छइ, तो तें छ मास लगइ कमंडल मांहिं वनगज भोलव्यौ ए असत्य किम होइ । ४ । [१,५२]

तथा तें कहिउं जे – 'कमंडलनी ग्रीवाइं हुं नीसर्यौ किम, अनइ वालाग्रनइ अंति हाथी वलगी किम रह्यौ ?, ते उपरि पुराणनुं एक वचन सांभलि – जगतकर्त्ता विष्णु आकाश, भूमि, मारुत, वह्नि, त्रस, थावर, मनुष्य, देव, तिर्यंच रहित महाप्रलय कालिं जलशय्याइं वइसी तप करइ छइ । तेहनें करनें कमलि रह्यौ ब्रह्मा नाभि थकी कमंडलदंड हाथी धरतो वाहिर नीसर्यौ । कमल विष्णुनी नाभि वलगुं । जो ब्रह्मा विष्णुनी नाभि नीकल्यौ अनै कमल वलगी रह्यौ – ए सत्य छै, तो तुं कमंडल ग्रीवाइं वाहिर नीसर्यो[11] अनै हाथी वालाग्रनइ अंति वलगी रह्यौ, इहां स्युं अयुक्त छइ । ५ । [१,५३–५७]

तथा गुणाकर मूलदेव तइं पूछिउं जे – 'हुं कमंडल ग्रीवाइ किम नीकल्यौ ?, ते ऊपरि भारतनुं वचन सांभलि – कोइक समयइ ब्रह्मानइ तप तपतां दिव्य वर्षसहस्र थयुं, ते जांणी क्षोभ पाम्या हुंता सर्व देवताइ चिंतव्युं[12] जे एहनें[13] विघ्न कीजइं । तिवारइं इंद्रइ कह्युं जे – 'पूर्वइ महेसीइं अग्निकर्म करतां उर्द्धस्थितवस्त्रा पार्वती दीठी । तेथी क्षोभना थई, ते वेलाइ वीर्य खर्युं, तेणि खरडायुं वस्त्र खंखेरता, वीर्यना बिंदुआ पासिं कलस हतो ते मांहिं पड्या । तेथी द्रोणाचार्य ऊपनो । इम जो ईश्वर स्त्रीथी क्षोभ्यो तो वीजो कुंण क्षोभ न पामइ ? । एक वीतराग देवाधिदेव त्रैलोक्यपूजित श्रीमहावीर विना सकल लोक स्त्रीइं वस कर्यौ । गौतम, वशिष्ठ, पाराशर, जमदग्नि, काश्यप,

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1 P तोहे । 2 P कह्युं छें । 3 P सउ । 4 P सांभल । 5 P आराध्यो । 6 P नामें । 7 P हेठुं । 8 P जुइं । 9 P नवाणू । 10 P कहिवाइं । 11 P निकल्यौ । 12 A चीतव्युं । 13 P येहनिं ।

अगस्ति प्रमुख महाऋषि, अमराधिप, हरिहरादिक सर्व महापुरुषनें स्त्रीइं दास कर्या। ते माटइं त्रिलोत्तमा स्वर्ग वेस्यानइ कह्यौ जे–'ब्रह्मानें तपथी [1]चूकाविइ'–एहवूं इंद्रनुं वचन सांभली त्रिलोत्तमा वेश्या अद्भुत वेष शृंगार करी, ब्रह्मानी आगलि, पीनोन्नतथन कुचकलशयुगल उदरदेश नाभीभाग भुजमूल जघनस्थल नितंबबिंब दिखाडती नाचवा लागी। ते नाचती देखी एकेन्द्रियनी परें सकलेंद्रिय व्यापार रहित हुंतो निर्निमेष स्निग्ध लोचनें ब्रह्मा जोवा लागो। तिवारिं तेहनुं सविकार मन जांणी, त्रिलोत्तमा दक्षिणपासै रही। तिवारि ब्रह्माइ ते दिशि बीजुं मुख कर्युं। इम पश्चिम दिशि त्रीजुं मुख कर्युं। इम उत्तर दिशि चउथुं मुख कर्युं। तेवारि त्रिलोत्तमा ऊंची उत्पती, ब्रह्माइ पणि उपरि पांचमुं मुख कर्युं। ते वेलाइ ब्रह्मानें मदनपरवश थयो देखी ईश्वरइ[2] नखइ करीनें ते पांचमुं मुख उखेड्युं। तेथी कोपांध थयो हुंतो ब्रह्मा, दक्षिण हस्तनी तर्जनी आंगुलीइ करी पोतानें भालिं[3] क्रोधथी ऊपनो प्रस्वेद हतो ते मूकतो हुओ। तेथी बलवंत श्वेतकुंडली नामि[4] एक पुरुष नीसर्यौ। ते ब्रह्मानें वचनें ईश्वरनें पुठिं मारवा धायो। तेथी ईश्वर भयभ्रांत हुंतो नासतो बदर्यासन पाम्यौ। तिहां नियम करता विष्णुनइ जईनइ कहिउं[5] जे मुझनइ भिक्षा आलि[6]। तेवारि विष्णुइं पोतानें भालस्थलिं रुधिर सिरा ऊघाडी। ईश्वरिं ब्रह्मानुं मस्तक कपाल हेठि धर्युं। ते मस्तक कपाल, ते रुधिरधाराइं दिव्य वर्ष सहस्रइ पणि न भराइ। पछइ ते रुधिर ईश्वरें[7] एक अंगुलीइं डोहिउं, तेवारि ब्रह्मानुं मस्तककपाल १, विष्णुरुधिर २, ईश्वरनी अंगुलि ३,–ए त्रिणिनइ संयोगइ रक्तकुंडली नामि एक पुरुष नीकल्यौ। ते ईश्वरनी आज्ञाइ श्वेतकुंडली साथिं वढवा गयो। पछै ते बेहुंनइं विढातां[8] एक दिव्य वर्ष सहस्र थयुं। पछै देवताइं युद्ध करता निवारी, एक इंद्रनइ, एक सूर्यनइ आपीनै कहिउं जे–'भारतकालि भारतनु युद्ध वधारवा मनुष्य लोकि ए बिहुंनइ मोकल्ज्यो'। तिवार पछि भारतावतार काल आवे [9]हुंते, सूर्य कुंतीने रूप लावण्यइं मोह पांमी भोगवीनइ ते रक्तकुंडली पुरुष गर्भि अवतर्यौ। पछै पूरे मासि सन्नाह सहित कुंतीनइ कानि ते पुरुष प्रसिविओ[10]। तेहनुं नाम कर्ण दीधुं। जो ते पुरुष कानिं नीसर्यौ तो तुं कमंडलग्रीवाइ किम न नीसरइ। ६। [१,५८–८४]

तथा तें पूछिउं[11] जे–'अगाध जलभरी गंगा नदी मइ भुजाइ किम तरी?' ते उपरि प्रतीतिनुं कारण रामायणनो वृत्तांत सांभलि–हनुमंत रामचंद्रनी आज्ञाइ, सीतानी शुद्धि लेवा बाहाइं[12] समुद्र तरी लंका नगरीइं गयो। सीताइ धणीनो कुसल समाचार पूछीनइ कहिउं जे–'तें समुद्र किम तर्यौ?' तिवारि हनुमंति कहिउं–

तव प्रसादात् पवनप्रसादाद् भर्तुश्च ते देवि ततः प्रसादात्।
त्रिभिः प्रसादैरनुगम्य सोऽयं तीर्णो मया गोष्पदवत् समुद्रः ॥ १ ॥

जो तेणि हनुमंतें भुजाइ महासमुद्र तर्यौ, तो तुं गंगा भुजाइ किम न ऊतरइ।७। [१,८५–८८]

तथा तें कहिउं जे–'मइ छम्मास लगि माथइ जलधारा किम धरी?' ए उपरि पणि द्विजादिकनी श्रुतिथी आव्युं वचन सांभलि–देवताइ लोकनि[13] हितनि अर्थि प्रार्थना करीनइ गंगानें कहिउं जे–'तुं

1 A चुकावइ। 2 P ईश्वरें नखें। 3 P भालें। 4 P नामें। 5 P कह्युं। 6 P आल। 7 P ईश्वरि। 8 P वढतां। 9 P आवि हुंति। 10 P प्रसव्यो। 11 P पुछुं। 12 P भुजाइं। 13 P लोकनें हितनें अर्थे।

मनुष्य लोकं जा' । तिवारि गंगाइ कहिउं जे – 'मुझनें गगनथी पडती कोण धरी सकै ?' । ईश्वरें कहिउं जे – 'हुं धरुं' । पछइ गंगा पडी, ईश्वरइ माथै धरी । जो ईश्वरिं माथै दिव्य वर्ष सहस्र लगि गंगा धरी, तो तुं महापुरुष गुणवंत छम्मास लगि जलधारा माथै धरइ, इहां सी वडाई ? । ८ । [१,८९–९३]

॥ कण्डरीकेनोक्तं मूलदेवं प्रति प्रत्युत्तरकथानकाष्टकमिदम् ॥

॥ इति धूर्त्ताख्याने प्रथमाख्यानकम् ॥ १ ॥

हवइ मूलदेव कंडरीकनइ कहिउं जे – 'हविं तइं जे दीठुं, सांभल्युं, अनुभव्युं होइ ते वोलि' । तेवारिं कंडरीक वोल्यो – 'हुं नान्हपणि महाअविनीत महादुर्दांत, माटि मातपिताइ रीसिं घरथी काढ्यौ । भमतो भमतो देशनइ अंति कोईक[1] गो, महिष, अजा, एलक, खर, करभ समाकुल, पुष्प फल समृद्ध, अनेक वन खंड शोभित, महासमृद्ध गामि गयो । तेहनें मध्यइं मेघनिकुरंव समान एक वड वृक्ष दीठो । ते हेठें सप्रभाव एक कमल नामा यक्ष छै । तेहनी जात्रा पूजा करता, स्नान करी निर्मल धौत वस्त्र पहिरी, फल फूल चंदन धूपादिक पूजोपकरण लेई पूजता, महाजन समूहनइ वांछित वर दीइ छइ । हुं ते यक्षनें प्रणाम करिवा गयो । तिहां गामना लोक रमता दीठा । एहवें अकस्मात् सन्नद्धबद्ध कवचवंत अनेक आयुध नांखता, कलकल शब्द करता, चोरनी धाडि[2] आवी पडी । तेवारें हुं, समस्त गामना लोक, समस्त गो महिषादिक पशु समूह, नासीनै चीभडा मांहिं पैठउ[3] । तिहांए[4] ते लोकइं हर्षइं क्रीडा करिवा[5] मांडि । चोरनी धाडिए[6] गामनो[7] लोक नाठो जाणी पाछी फरी । एहवें[8] तिहां चरती एक वोकडी आवी । तेणीइ ते चीभडुं सहसा गलिउं[9] । ते वोकडी एकइ अजगिरइ गली । ते अजगिर एक ढिंक[10] पंखिणीइ गल्यौ । पछइ ते ढिंक पंखिणी उडीनै ते वटवृक्ष उपरि चढी वैठी । एहवें ते वटवृक्ष हेठि राजानुं कटक आवी ऊतर्युं । राजानो मातो पट्टहस्ती, वड उपरि बैठी ए ढिंक पंखिणीनो एक पग भूमि लंवातो हतो ते साथि, वडवाई जाणीइ वांधिउ । तेवारें तेणइं पोतानो पग ऊंचो कर्यौ । ते साथिं चीस नांखतो हाथी ऊंचो तणायो । ते देखी 'कोईएक हाथीनइ ऊपाडी गगनिं लीइ छइ' इम वूंब पाडता महावत राजा पासि गया । तेहनी वूंब सांभली शस्त्र लेई सब्दवेधी अनेक सुभट धाया । तेणिं शस्त्रि तेहनी पांष मस्तक छेद्यां[11] । ते ढिंक पंखिणी भूमि पडी । राजाइ तेहनुं पेट चीराव्युं । ते मांहिंथी अजगिर नीसर्यो । अजगिर पिणि चीराव्यो, ते मांहिंथी वोकडी नीकली । तेहनुं पणि पेट फ़ाड्युं, ते मांहिंथी चीभडुं नीकल्युं । तेहनें चीर्युं, ते मांहिंथी हुं अने गामना लोक रमता थका, रमवाना वांस हाथि धरता नीसर्या । वीजोए[12] सर्व लोक सर्व पशुसमूह नीकल्यौ[13] । पछइ ते सर्व लोक राजानें प्रणमी पोता पोताने ठामि गया । हुंए[14] ऊजेणी नगरीए आव्यौ । ए मइ प्रत्यक्ष पणइ अनुभव्युं । जो न मांनो तो सर्व धूर्त्तनें भोजन द्यो[15], नहीतर ग्रंथ साखि[16] प्रतीति ऊपजावो [२,१–२५]

॥ इति धूर्त्ताख्याने कंडरीकेनोक्तं कथानकम् ॥

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1 P कोएक । 2 P धाड पडी । 3 P पेठा । 4 P तिहां तेणें लोकें । 5 P करवा । 6 P धाडें । 7 P गामना लोक नाठा । 8 P एहविं । 9 P गल्युं । 10 P ढंक पंखणीइं । 11 P छेदायां । 12 P वीजोई । 13 P पशु पण नीकल्या । 14 P हुं पणि । 15 P दिउं । 16 P ग्रंथ साथै ।

हिवइ[1] एलाषाढ बोल्यौ[2]—'ए सर्व सत्य छइ'। तेवारिं कंडरीकइ पूछ्युं—'कहि, चीभडा मांहिं गाम किम मायो ?'। तेवारिं एलाषाढ कहिवा लागो जे—'स्युं तइ विष्णुपुराण नथी सांभल्युं, जे एहवुं पूछइ छै ?'। ते सांभलि—पूर्वि ए जग पंच महाभूत रहित जलिं एकार्ण्णव करी मूकउं हतुं। तिहां एक महा मोटुं इंडुं हतुं[3] ते जलकल्लोल मांहिंइं घणा काल लगिं घोलांता फाटुं[4]। वे अर्ध थयां, ते मांहिंथी एक अर्द्ध भूमिका थयुं। जो ते अर्द्ध इंडा मांहिं सर्व सुर, नारक, मनुष्य, चतुःपद मायां तो चीभडा मांहिं गांम किम न माइ ?। १। [२,२६–३०]

तथा आरण्यपर्व मांहिं मार्कंड ऋषि युधिष्टर आगलि पोतानुं अनुभव्युं कहिउं छै ते सांभलो—मार्कंड ऋषि, युगांत कालि जलिं एकार्णव सकल जग करि हुंति, कल्लोल मालाइ जल मांहिं घोलातो, त्रस, थावर, सुरनरादिक वर्जित ए जग जोतो, समुद्र समान विस्तीर्ण, मेरु समान उन्नत, एक वटवृक्ष देषतो हुओ। तेहनी शाखा उपरि शय्याइं बैठो एक रूपनिधान वालक दीठो। तेहनें ऋषिइं कह्युं—'हे वत्स जलि तणाईश ते माटि[5] आ माहरइ हाथि वलगि'। इम कही ऋषिइं हाथ पसारीओ। ते हाथि झाली, ते वालकइ मार्कं[ड] ऋषि गलिउ। ते ऋषिइं ते वालकना उदर मांहिं शैल कानन सहित पृथ्वी दीठी। एक दिव्य वर्ष सहस्र लगि भमतां, ते वालकाना उदरनो पार पांम्या विना, ते ऋषि वाहिर नीसर्‍यो। जो ते वालकना उदर मांहिं सुरासुर जग मायुं, तो चीभडा मांहिं गांम किम न माइ। २। [२,३१–३९]

तथा तइं पूछिउं जे—'ढिंक पंखिणीना पेट मांहिं अजगर, तेहना पेट मांहिं अजा, तेहना पेट मांहिं चिभडुं, ते मांहिं तेतलो लोकसमूह किम मायो ?' ते उपरि[6] समाधान सांभलि—मुठि मांहिं आवइ एहवो मध्यभाग छइ जेहनो एहवी देवकीनी कूखिं कृष्ण वस्यौ, तेहना पेट मांहिं अनेक पर्वत कानन सहित पृथ्वी माई। जो एह सत्य छै, तो ढिंक पंखिणीना पेट मांहिं अजगिर मायो, इत्यादिक असत्य किम होई। ३। [२,४०–४१]

तथा कंडरीक[7] तइं पूछिउं जे—'चीभडा प्रमुखइं रहिउं हुं अनै गामलोक किम मरण न पांम्या ?' ते उपरि समाधान सांभलि—जे पृथ्वीइं कृषि व्यापार युद्धादिक आरंभ, विवाहादिक उत्सव थता[8], ते जो पृथिवी कृष्णना पेट मांहिं जीवती रही, तो तुं जीवतो किम न रहइ ? अनइ तुं कहीस जे कृष्णना पेट मांहिं जग किम मायो ? ते उपरि सांभलि—पूर्वे ब्रह्मानें अनै कृष्णनें मांहोमांहिं विवाद थयो। ब्रह्मा कहिवा लागो जे—'माहरा मुख, बाहु, ऊरु, पादथी अनुक्रमइ च्यार वर्ण्ण नीसर्‍या, ते माटि हुं जगनो कर्त्ता'। तिवारि कृष्ण कठिन वचनें कहिवा लागो जे—'तुं तो माहरो चेट छइ; स्युं मूर्ख ए बोलतो लाजतो नथी ? जे [9]मुझनें आकाश, भूमि गाल छै, पर्वत दाढा छै, समुद्र जिह्वा छइ, ते माहरा मुख मांहिं तुं पईसि जग सर्व जोउ। माहरी नाभिना कमलनो ऊपनो तुं माहरी आगलि इम बोलि ते उचित नही।

जस्स पभावेणुम्मिल्लियाइँ तं चेव कह कयग्घाइं।
कुमुआइँ अत्तसंभाविआइँ चंदं उवहसंति ॥ ४। [२,४२–५०]

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1 P हवें। 2 P बोलिउ। 3 A हतो। 4 A फूटो। 5 P माटें आ माहरें हाथें वलग। 6 P ऊपर। 7 P कंडरीकइ तइं। 8 P घंणा। 9 A मुखनें।

वलीं कंडरीक कहिवा लागो जे – 'ढिंक पंखिणी एवडी मोटी ते कहिं सांभली छइ, जेहना पेट मांहिं ए अजगरादिक सर्व मायां ?' । तेवारि एलापाढइ कहिउं जे – 'स्युं बांधव ! तइं द्रौपदीनइ स्वयंवरा मंडपइ, धनुष मांहिं, पर्वत सर्प अग्नि माया ते वात नथी सांभली । द्रुपद राजाइं उदघोषणा करावी जे माहरुं देवताधिष्ठित धनुष चढावी राधावेध करइ ते राजा द्रोपदीनें परणै । ते सांभलि तिहां अनेक बलवंत राजा आवीआ । धनुष आरोपतां पड्या । लोकिं उपहस्या । तिवारि जेतलें महामानी शिशुपाल धनुष चढाविवा उठिओ, तेतलें धनुष उपरि कृष्णें मेरु पर्वत, गरुड, हल, मूसल, सर्प, शंख, गदा, चक्र नांखियां । तोहे बलिष्टपणाथी आरोपवा लागो । तिवारि वली चंद्र, सूर्य, अग्नि, समुद्र, पर्वत, पृथ्वी नांखियां । तोहे धनुष आरोपतां अर्द्धांगुल प्रमाण असंधित रहिउं । तेवारि कृष्णइ पगइ ठेलिउ शिशुपाल, धनुष साथि भूमि पड्यो । पछै ते धनुष्य अर्जुनइ लीधुं । तेहनो महाभार पृथ्वीइ सहिवायो नहीं, ते माटि भीमनइ हाथिं भार मूकी, धनुष चढावी, कर्णइ आप्यो बांण लेई, राधावेध करी द्रोपदी अर्जुनइं परणी । जो ते धनुष एहवुं मोटुं जे मांहिं ते पर्वतादिक माया, तो ते ढिंक पंखिणी मोटी किम न होइ, जेहने उदरि अजगिरादिक माया । ५ । [२,५१–६१]

तथा रामायणि कहिउं छै – सीतानें हरंतां जुद्ध करवा जटायु पंखी आव्यो, ते रावणइं चंद्रहास खड्गइं पांख छेदी भूमि पाड्यो । तेवारि सीताइं ते जटायु पंखीनइ कहिउं – 'माहरा सीलनै महिमाइ, रामचंद्रना दूतना दर्शनथी ताहरी पांखड[1] फिरी[2] आवस्यै' । पछइ केतलाइ कालिं, रामचंद्रनी आज्ञाइ सीतानी शुद्धि करवा पृथ्वीइं फिरतो हनुमंत तिहां आव्यो । 'आ कोईक मोटो पर्वत दीसै छै, ए उपरि चढी सकल पृथ्वीमंडल जोउं' – इम चींतवी हनुमंत जटायुध पासि गयो । तेवारि जटायुइं पुछिउं – 'तुं कोण किहांथी आव्यो ?' । हनुमंतें कहिउं – 'रामचंद्रनो दूत छुं । सीतानो समाचार लेवा जाउं छुं' । तिवारि जटायुइं कहिउं जे – 'सीतानै लंका नगरीइ रावण लेई गयो, तुं फोगट वनइ भमइ छै । ए समाचार ऊतावलो जईनै रामचंद्रनें कहि । मुझनें पणि रावणइं सीता माटि जुद्ध करतां बि पांख छेदीनै भूमि मूक्यौ' । ते सांभलि हनुमंतइ कहिउं जे – 'तइं रावण साथिइ युद्ध कर्युं अनै अम्हनें सीतानो समाचार कह्यो तेथी तुझनें पणि भलुं थाउ' – इम हनुमंतनुं बचन सांभल्युं, तेथी जटायुनइ पांख आवि, तेणें उडिनै गगनमार्गे थई स्वर्गि गयउ । जो जटायु पंखी पर्वत सरिषो हतो, तो ढिंक पंखिणी मोटी किम न होइ । ६ । [२,६२–७४]

॥ एलाषाढेनोक्तं कंडरीकं प्रति प्रत्युत्तरकथानकषट्कमिदम् ॥

॥ इति धूर्त्ताख्याने द्वितीयमाख्यानं समाप्तम् ॥ २ ॥

इम एलाषाढेइ उत्तर दीधइ हूंतै कंडरीक कहिवा लागो जे – 'एलाषाढ, तइं जे अनुभव्युं, दीठुं, सांभल्युं ते कहि' । तेवारिं एलाषाढ बोल्यो – 'हुं यौवन समयै धनलोभै धातुवादादिक व्यसनइ जग भम्यो । इहां विल छइ, आ ते पर्वत जिहां धातु होई, ए मूल, ए मंत्र, इम धननी आसाइ भमतां एक आगम पांम्यो जे पूर्वदिशि योजन सहस्रि एक पर्वत छै । तिहां सहस्रवेधी रस छै । तेहनू

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1 P पांखो । 2 P फरी ।

विल योजनप्रमाण शिलाइं ढांक्यो छै । ते शिला ऊपाडीनइ स्वर्णकुंडथी ते रस लेवो[1] । पछइ योजन शतमान क्रमिं पृथ्वी उल्लंघतो ते पर्वतिं जई, शिला ऊपाडी, रस लेई, ते विल ते शिलाइं ढांकी, पोतानें घरि आव्यो । ते रसें घणुं सोनु ऊपाई धनें करी धनद समान थयो । पछइं हुं भोग भोगवतो, याचकनें वांछित द्रव्य देतो, लोक मांहिं घणो प्रसिद्ध थयो । एहवें माहरी ऋद्धि अने प्रसिद्धि सांभली अकस्मात् मध्यरातिं पांच सइ चौर माहरै घरि आवी पड्या । घर लूटवा लागा । तेवारि मुझ जीवतां माहरूं धन किम लेई[2]–इम चींतवी, साहस आदरी, शस्त्र लेई युद्ध करतां, सइ एकेक बाणनें प्रहारइं दस दस चोर मार्या । ते देखी ते सर्व चोर एकठा थई यमकिंकर समान कोपांध हुंता मुझ उपरि पडी, माथुं खंड खंड करी, पासें एक बोरडिइं बांधी, घर लुंटिनै गया । रुधिर खरडिउं कुंडल सहित माथुं बोरडिइं बोर खावा लागुं । प्रभातें सूर्योदयें बोर खातुं ते माहरुं माथुं देखी, जीवतुं जाणी, लोकइ लेई, बीजां सर्व माहरां अंगोपांग मेली, ते उपरि माथुं मुकिउं । पछइ हुं निरुपम रूप लावण्यइ विराजमान जेहवो पूर्वें हतो, तेथी विशेष रूपवंत थयो । ए मइ प्रत्यक्ष आ लोकइ अनुभव्युं । जो ए न मानो तो सर्व धूर्तनें भोजन द्यो[3], नहीतर शास्त्रनी साखिं समर्थी[4] आपउ । [३,१–१९]

॥ एलाषाढेनोक्तं कथानकमिदम् ॥

हवै शशनामा धूर्तमुख्य बोल्यो[5]–'तइं जे कह्युं ते सर्व सत्य छइ, झूठुं कोण[6] कहै ? जे माटिं पुराण स्मृति भारत रामायणनइ विषइ एहवी घणी[7] वात छै । ते सांभलि–पूर्वि जमदग्नि नाम ऋषि हतो, तेहने रेणुका नामि स्त्री हती । तेहना शीलनइ महिमाइं कुसुमित वृक्ष नमता । कोई वेलाइं अश्ववाहनिकाइं आव्यो कोई एक राजा देखी रेणुकानइ अभिलाष ऊपनो । तिवारि पछिं कोई एक वेलाइं शीलभंगथी वृक्ष अणनमता देखी, ऋषिइं फरसराम पोताना बेटानै कहिउं जे–'ए पापिणी रेणुकानो मस्तक छेदि' । तेणै पितानें वचनि ततकाल रेणुकानुं मस्तक छेदिउं । तेवारि जमदग्नि पुत्रनइ आज्ञाकारी जाणीनै संतुष्ट थई कहिउं–'जे वत्स ! वर मागि' । तेणै माग्युं जे–'माहरी माता जीवती थाउ' । तिवारि, ए जीवती होउ, इम ऋषिइं कहिए हुंते ते रेणुका ततकाल जीवती थई । जो ए सत्य छइ, तो तुं जीवतो थयो ए किम असत्य होई । १ । [३,२०–२५]

तथा जरासिंध राजा बे खंड जोडिनें जराइ सांध्यो, सहस्र राजानो स्वामी थयो, एह पिणि ते एक वचन छइ । २ । [३,२६]

तथा वली सांभलीइ छै–सुंद १ निसुंद २ नामि बै दैत्य सहोदर, सुर लोकनै क्षय करवा काल सरिषा उठ्या । तिवारि सर्व देवताइं तेहना वधनै काजें पोताना शरीरनो तिल तिल लेई सर्वांग सुंदराकार रूप लावण्यनुं निधान एक तिलोत्तमा नामि अप्सरा नीपजावी । ते सर्व देवतानें प्रणमीनइ कहिवा लागी जे–'जे आदेश दिउ ते करुं' । देवताइं कहिउं जे–'सुंद निसुंद बै दैत्यनें क्षय पमाडि' । पछै तिलोत्तमा सुंदरि दैत्यपासि जई हावभाव विभ्रम विलास देषाडती नाचवा लागी । तेहनि रूपि मोह्या विषयांध हुंता मांहोमांहिं शस्त्रइं वढी मरण पाम्या । भवति चात्र श्लोकः–

1 A लीयो । 2 P लीई । 3 P दिउ । 4 P समथि आपो । 5 P बोलिउ । 6 P कुंण कहइं । 7 P घणिउ वातो छें ।

स्त्रीणां कृते भ्रातृयुगस्य भेदः संबन्धभेदे स्त्रिय एव मूलम् ।
अप्राप्तकामा बहवो नरेन्द्रा नारीभिरुच्छेदितराजवंशाः ॥ १ ॥

जो सर्व देवनें तिल तिलइ तिलोत्तमा अप्सरा नीपनी, तो छेद्यां ताहरां अंगोपांग मेल्यां, तेथी तुं किम न नीपजइ । ३ । [३,२७–३७]

तथा वीजुं सांभलि – पवन पुत्र हनुमंत बाल्यावस्थाइ मातानइ पूछवा लागो जे – मात ! हुं भूख्यो थाउं तिवारि सूं खाउं ?' मा बोली – 'वत्स ! राता फल खाजे' । तेवार पछे कोइक वेलाइं ऊगतो सूर्य देखी, रक्तवर्ण फल बुद्धिं खावानें ग्रहिओ । तेवारि तेणि लत्ताप्रहारि हनुमंतनें शतखंड चूर्ण करिउं । ते जांणी माता अंजना विलाप करती रोवा लागी । ते हनुमंतनो परलोके गयानो समाचार जांणी, स्त्रीनें रोती देखी, पवन कोप पांमी पाताल मांहिं पइसी रहिओ । तिवारि पवननइ निरोधइ देव मानव सर्व जग अति आकुल थई मरण पांमवा लागुं । पछै सर्व देव पातालि जई पवननें मनावी आण्यो । चूर्णित सर्व अंगोपांग मेली हनुमंत जीवतो करिओ । सर्व ठामि सोधी पणि एक हनु न लाधी । तेणि रहित छै, तो हनुमंत नाम दीधुं । जो पवननो पुत्र चूर्ण कर्यो, ए मिल्यो, ए सत्य छै, तो तइं कह्युं जे हुं जीवतो थयो, ते पिण सत्य ज छै । ४ । [३,३८–४५]

तथा राम रावणनैं महासंग्राम लागो । तिवारे रावणनें सुभटें खड्ग वाणादिक प्रहरणि अनेक वानरनां सईकडां छिन्नांग कर्यां । लक्ष्मणए रावणै शक्ति मार्यो हुंतो भूमि पड्यो । रामइं शोकातुर थई विलाप करवा मांड्यो । तेवारि हनुमंत द्रोण पर्वत विशल्या ओषधी आणी लक्ष्मणनी शक्ति काढी । जे वानर राक्षसनें शक्ति अस्त्रि छिन्नांग हता, तेह पणि सजीव कर्या । जो छिन्नांग ए वानर जीवता थया, ते साचुं छै तो तें कहिउं, तेहि साचुं छइ । ५ । [३,४६–५२]

तथा मित्र एलापाढ ! स्युं तइं स्कंदनी उत्पत्ति नथी सांभली ? । बहुग्रंथ प्रसिद्ध ते वात छइ, ते सांभलि – हिमाचलनी गुफा मांहिं संभोग करतां ईश्वर पार्वतीने एक दिव्य वर्ष सहस्र गयुं । ते अवसरे देवता, तारक दैत्यइ पीड्या, तेहनें मारवानो उपाय चिंतववा लागा जे – ईश्वरना वीर्य विना वीजो कोई तारक दैत्यनें मारी न सकइ, अने भयिं ते पासि वीजो कोई जाई न सकै । ते माटि अग्निनै मोकलिइं । इम विचारी अग्निने पासें जई कहिवा लागा जे – 'अभ्यर्थना करता मनुष्यनोए उपकारी पुरुष उपगार करइ, तो महानुभाव सर्व देवसमूहनें तो विशेषइ उपकार करैं । जेहने काजि सर्व देवता चिंतासमुद्र मांहिं वूड्या, तिहां अग्नि तुं ज समर्थ छे, ते गुफाघर मांहिं पइसी ईश्वरनै तुं पोतानुं दर्शन दिईं, तो कदाचित तुझने देखी संभोग क्रीडा मूकइ' । तेवारि अग्नि वोलीउ – 'ईश्वरनें संमुखि वीजी अवस्थाइं न जवाइं तो संभोगी अवस्थाइं किम जवाइं । पडवांग धारी, शूलपाणि, नरकपालधारी, श्मसानवासी – एहवा ईश्वरनिं सन्मुख[1] कुंण मंगलीक वांछतो जाइ । घणुं स्युं कहीइ ? जे ईश्वर बहुजन देषता लिंगोत्थान करी नाचइ, तेथी इंद्र सरिपो वीहइ, तो माहरी वात किसी । जो कदाचित ईश्वर कोपे तो माहरी गति सी थाइ ? ते माटि देवताउ तुम्हइ मुझनै संकटि न पाडउ' । तेवारि इंद्रइं कहिउं – 'अग्नि ! तुं ईश्वरथी म वीह । ए पार्वतीनें वश छै । जे कोणिइं दमाइ नहि तेहनें स्त्री एक दिवस मांहिं दमइ । यदुक्तम् –

हत्थी दम्मइ संवच्छरेण मासेण दम्मइ तुरंगो ।
महिला पुण किर पुरिसं दमेइ इक्केण दिवसेणं ॥ १ ॥

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1 P संमुखैं कुणें जवाइ ।

पार्वती जे कहिं ते कार्य ए ईश्वर करइ । स्युं ईश्वर अर्द्धांगइं पार्वतीनइ वहतो ते नथी दीठो ? ते माटि ए शंका मूंकि । ईश्वर रूठस्यइ तोहे पार्वतीनुं मन राखवा ताहरैं शरीरि उपद्रव करी सकस्यै नही"[1] । एहवुं इंद्रनुं वचन सांभली हिमाचलनी गुफाइं अग्नि गयो । तिहां संभोगासक्त ईश्वर दीठो । तिवारि ईश्वर अग्निने संभोग मांहिं अंतराय करतो देखी रोपिं मारिवा उठ्यउ हुंतो पार्वतीइ वारिओ । पछिं ईश्वरइ कहिउं – 'तुं मुख मांहिं माहरुं वीर्य पी' । इम कही वीर्य पायुं । तेहनैं तापिं दाझतो अग्नि, महाकष्टि समुद्र मांहिं जई वीर्य वमतो हुओ । ते दिवसथी लोकप्रसिद्ध(द्धि)चाली जे–सर्व रत्न समुद्र मांहिं वीर्यथी उपना छै । पछइ अग्निइं कांइएक शेप वीर्य उदर मांहिं रहिउं हतुं ते पद्मसरोवर मांहिं वमिउं । ते समयि छ कृत्तिका नामि अप्सराओ न्हातीउ हुंती तेहनी योनि मांहिं ते वीर्य पइठुं । तेथी गर्भ रह्या[2] । कालांतरि छहइ अनुक्रमि मस्तक १ बाहु २ हृदय ३ रुंड ४ मूंड ५ शरीर ६, ए ६ अंग जण्यां । तेवारि आश्चर्य पामी ते छ कृत्तिकाइं ते छ अंग मांहो मांहिं देषाडी यथास्थानकि जोड्यां हुंतां, पारानी परि मिली गयां । तेह ज वेलाइ षण्मुखधारी स्कंद ऊपनौ । तेणिं संग्राम करतां तारक दैत्य जीत्यौ । जो जू-जूई स्त्रीनें उदरि ऊपना अंग मिल्यां तेथी महासेन छमुख ऊपनो, ए सत्य छइ, तो एक स्त्रीना उदरना ऊपना अंग मिल्यां, इहां कोण संदेह राखइ' । ६ । [३,५३–८५]

तथा एलाषाढ ! तइं पूछिउं जे – 'माहरुं छेदिउं मस्तक बोर किम खाई सकइ ?' ते उपरि सांभलि – कृष्णनइ चक्रइं छेदिउं राहुनुं माथुं आकाशि हिंडइ छइ, सूर्य-चंद्रनै ग्रसइ छै; जो ए सत्य छइ, तो ताहरुं माथुं छेदिउं हुंतुं बोर खाइ, ते वात मांहिं कोण असंभव' । ७ । [३,८६–८८]

तथा वली एलाषाढइ पूछिउं – 'कहि, मइं ते मार्गि चालतां एकेकइ पगलइ सउ योजन प्रमाण भूमी किम उल्लंघी ?' । तेवारि शश बोलिउ – 'कृष्णइ यज्ञनइ विषय बलि राजा पासि त्रिणि डगला प्रमाण भूमि मांगी । पछइ त्रिणि डगलिं पर्वत कानन सहित पृथ्वी आक्रमी । जो कृष्णइ त्रिणि डगलइ सर्व भूमि आक्रमी, तो तुं एक डगलइ सउ योजन भूमि किम न उल्लंघइ' । ८ । [३,८८–९१]

तथा वली एलाषाढ बोलिउ – 'मित्र ! मइं ते सो जोजन प्रमाण शिला किम उपाडी, ए प्रतीत उपजावि' । तिवारें शश बोलिउं – 'राम-रावणनें संग्रामे शक्तिप्रहारइं मूर्छा पामी लक्ष्मण कुमार पडिउ, तेवारिं हनुमंते विशिल्या उषधीनइ काजिं समूल द्रोण पर्वत उपाडी आण्यौ । जो अनेक महाशिलामय द्रोण पर्वत हनुमंतिं ऊपाडिओ, तो तुं एक योजन प्रमाण शिला किम न उपाडइ । ९ । [३,८२–९५]

तथा लोक मांहिं संभलाइ छइं जे – 'पृथ्वी बधवा मांडी देखी कृष्णइ वराहरूप करी नइ उपाडी । जो ए सत्य छै, तो तइं शिला उपाडी तेह पणि सत्य ज छइं । १० । [३,९६–९८]

॥ शशेनोक्तं एलाषाढं प्रति प्रत्युत्तरकथानकदशकम् ॥

॥ इति धूर्त्ताख्याने तृतीयमाख्यानकम् ॥

हिवइ शशइ निरुत्तर कर्यो हुंतो एलाषाढ कहिवा लागो – 'मित्र शश ! तइं जे अनुभविउं होइ ते कहि' । तेवारि शश बोल्यो – 'हुं सरत्कालि, ग्रामथी दूर पर्वतनइ पासि एक क्षेत्र हतुं तिहां गयो । ते वेलाइं एक मत्त वनगज पर्वतथी ऊतरी मुझनें मारिवा धस्यो । तेवारि हुं सघले पासि नासवानो

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1 P तुझनैं उपद्रव नहि करै । 2 P रहिउं ।

ठाम जोतो एक अति मोटो तिल वृक्ष देखी ते उपरि चढिओ । हाथिइं मुझनें वारंवार हेठें पाड्या तिल वृक्ष धंधोल्यो । तेणें करी तिल वृक्षथी अनेक तिलना पुंज हेठि पड्या । भमता ते सर्व हाथीइं यंत्रनी परि पील्या । तेणें करी तिहां महा असराल तेलनी नदी वही । हाथी चीकणा खडल[1] मांहि पूंतो, चीस पाडतो, भूष-तरसि[2] मरण पाम्यो । पछि हुं हाथीनें मूओ जाणी, तिहांथी हेठो उतरी, हाथीनुं चर्म ऊतारी, तेह्नो मोटो दइडो[3] करी, तेल दश घडा प्रमाण पीई, ते खल भार खाई, तेलें दइडउ पूरी खांधि चडावी, गाम वाहिर एक मार्ग वृक्षनी शाखाइं वलगाडी घरि आव्यो । पछे गई ते दइडो लेवा अहिनांण देई, ते वृक्षें पोतानो वेटो मोकल्यो । तेणें ते तिहां न दीठो । पछें ते वृक्ष गजनी परि उन्मूली ते दइडो सर्व लोक देखतां घरि आण्यो । हुंए पोताना घरथी पाधरो इहां आव्यो । ए मइं इहलोकि प्रत्यक्ष अनुभव्युं । जे न मानइ ते सर्व धूर्त्तनें भोजन दिइ ॥ छ ॥ [४,१–१३]

॥ शशेनोक्तं कथानकमिदम् ॥

हवि सर्वकलाप्रवीण खंडपाना धूर्त्ता बोली – 'शश ! तइं जे कहिउं ते सर्व भारत-रामायणादिक साथि मलतुं छै' । तिवारइ शशइं पूछिउं – 'जो ए सत्य छै, तो कहि – तिलवृक्ष अति मोटो किम होइ ? तेलनी महानदी किम वही ? दस घडा तेलना किम पीवाइ ? खडल भार प्रमाण किम खवाइ ? – ए सर्व सास्त्र साखि मेली आपि' । तेवारि खंडपाना बोली – ए सर्वना दृष्टांत सांभलि – पाडलिपुरे मापवृक्षनी मोटी भेरी घडी, एहवी सर्वप्रसिद्ध लोकवात छै, ते सत्य छै, तो तिलवृक्ष अति मोटो किम न होइ ? । १ । [४,१४–१८]

तथा भारत मांहिं छै – जे गजनइ मदजलि महानदी चाली । तिहां अनेक गज रथ हय पायक तणाया । उक्तञ्च –

> तेषां कटतटभ्रष्टैर्गजानां मदबिन्दुभिः ।
> प्रावर्त्तत नदी घोरा हस्त्यश्वरथवाहिनी ॥ १ ॥

जो गजमदजलनी महानदी वही, तो ते तेलनी किम न होई । २ । [४,१९–२१]

तथा लोक मांहिं संभलाइ छै जे – भीमि राज्यथी नीकली चक्रापुरीइं जई वक राक्षस मार्यो, तेह्ने खावाने काजइ एक महिष, सोल खारी अन्न, हजार मद्य घडा आण्या हता ते सर्व एकलइं भीमइं खाधा । जो ए सत्य छइ, तो तुं दस घडा तेल किम न पीइ ? खडल भार किम न खाइ ? । ३ । [४,२२–२४]

तथा कुंभकर्ण सूतो ऊठी एक हजार मद्य घडा पीतो, तो तइं तेलना दस घडा पीधा, ए वात कोण न मानै । ४ । [४,२५–२६]

ते अगस्ति ऋषिइं समुद्र पीधो । तथा स्वर्गथी ऊतरी संभुना जटाजूटथी नीकली वहती गंगा नदी जह्नु ऋषिनइ आश्रमि गई । तेवारि ते ऋषिइं पीई, एक हजार वरस लगि उदरि राखीनइ मूंकी । ते माटि गंगानुं नाम जाह्नवी थयुं । जो अगस्ति समुद्र पीधो, जह्नु ऋषि गंगा पीधी, तो तुं तेलना दस घडा किम न पीइ । ५–६ । [४,२८–३०]

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1 P खोल । 2 P भूखीं तरस्यौ । 3 P दनो ।

वली शशइ पूंछिउं—'कहि, मइं ते मोटो गजचर्मनो दइडो किम ऊपाड्यौ। कदाचित कंहि ऊपाड्यौ, पणि एकलइ मइं गांमि किम आंण्यौ ?'। तिवारि खंडपाना कहिवा लागी जे—'शश! स्युं तइं केवारि गरुडाख्यान नथी सांभल्यु, जे एहवूं पूछे छइ। ते सांभलि—काश्यप ऋपिनइ कद्रू विनता एहविं नामइ बे स्त्रीउ। ते बेहूंइ कोईक समये क्रीडा करतां होडि बकी—जे जीतइ तेहनें घरि, जे हारइ ते दासपणुं करे। अने ते दासपणुं जावज्जीव करे; अथवा जे हारी होइ तेहनो अंगजात वेटो थाइ ते पातालथी अमृत आंणे तेवारिं ते दासपणुं टलइ। इम होड वकी वेहुं शोकि रमिउ। विनता हारी, कद्रू जीती। तेहने घरि दासी थई रही। शोकिनै वैरि कद्रू विनताने घणुं दुःख दिइ। इम घणा काल लगि दासपणुं करतां विनता गर्भवंती थई। समइ त्रिणि ईंडा जण्यां। उतावलि दासपणुं टालवा एक ईंडु भेदिउं। ते मांहिंथी विंछी नीसर्या। वली केतले कालि वीजुं ईंडु भेदिउं, ते मांहिंथी साथल जंघारहित पुरुप नीसरिओ। तेणें माताने कहिउं जे, जो मा तैं पहिलुं ईंडुं काचुं भेदिउं, वीजुं पणि ईंडुं पूरुं पाकाविना भेदिउं। तेणि करी हुं अधूरो जण्यो। तेथी ताहरुं दासपणुं नथी गयुं। हिवइ प्रयत्नइ आ त्रीजुं ईंडुं पालजे, एहथी ताहरो मनोरथ पूरो थास्यै। पछै ते अनूरु सूर्यइं सारथी कर्यो। पछइ केतले कालि स्वभावइं त्रीजूं ईंडुं भेदायुं। ते मांहिंथी सर्प्पकुलनो काल महाघोर महावलवंत गरुड पंखी प्रगटिउ। ते वालपणिइं रमतो कद्रूना वेटा सर्पनइ नित्य मारइ। ते सगला सर्प रोता कद्रू आगलि जईनइ रोवा लागा। तेवारि कद्रू विनताने ओलंभो देवा लागी, जे दासीडी[1] तूं ताहरा वेटा गरुडनइ वारे नहीं, तर तुं दुःख पामीस्यै। एहवो उलंभो सांभली विनता दुःख धरती रोवा लागी। तेहनें देखी गरुडइं रोवानुं कारण पूछै हुंति, सर्व दासपणानो वृत्तांत सांभलावीनै, विनताइ कह्युं जे—'अमृत ल्यावै तो दासपणुं टलइ'। तिवारि गरुडइ पूछिउं—'अमृत किहां छै ?' विनताइ कहिउं—'वदरिकाश्रमिं अंध ताहरो पिता वसै छइ, ते अमृत ठाम जाणइ छै, तेहनें पूछ'। इम वचन मातानुं सांभली गरुड पितानइ पासिं जई पगे लागो। पिताइं स्पर्शइं पुत्र ओलख्यो। गरुडइं कहिउं—'तात! हुं भूख्यो छऊं, स्युं खाउं ?'। काश्यप ऋपिइं कहिउं—'इहां पासि एक पद्म सरोवर छै, तिहां वार योजन प्रमाण शरीर एक गज, एक कच्छप छै, ते वेहूं नित्यइ रीसै मांहो मांहिं वढइ छै, ते वेहूंनइ खा, भूख्यो न रहि'। पछै गरुडैं तिहां जई ते वेहूंनइ भखी, पाछा फिरतां मार्गिं एक पक्षीनो निवास महावट वृक्ष दीठो। ते हेठि ब्रह्माना वीर्यना ऊपना वालिखिल्ल नामि अउठ कोडि ऋषि तप तपइ, ते ऊपरि वइठो। पोताना शरीरना भारिं कडकडतो वड भागो। पछै गरुडइं, रखे ऋपि चंपाइ, इम चींतवी चांचें ते वड उपाडी आकास ढांकतो, सर्व देव दानवने चमत्कार उपजावतो, समुद्रना वेट वचि मूक्यौ। ते वटइ अलंकरी भूमिकानुं नाम लोकइं लंका दीधूं। तै लंका रावणनी राजधानी नगरी थई। पछै वली गरुडइं आवी अमृतनो ठाम पूछिउं, तो ऋषि वोलीउ—'वत्स! सातमा पातालनें हेठि, धगधगायमान अग्नि सर्व दिसि वींटीउं, सर्व सुरासुरइ नित्यइ जाल्व्युं अमृत कुंड छै। तिहांथी अमृत लेवाई[2] नहि। जो अनेक मधु, घृत, जल आपइ, अग्नि संतुष्ट थयो हुंतो अमृतकुंड मांहिं जवा दिइ, तो कदाचित लेवाई। तोहे ते लेतां अनेक विघ्न उपजइ छै'। एहवुं काश्यप ऋषिनुं वचन सांभली अवधारी, पातालें जई, पोतानी वे पांखइ जें अनेक मधु, घृत, जल भरी लेई गयो हतो ते आपी, अग्निनइ संतोषी, तेणइ देषाड्या अमृतकुंडथी अमृत लेई नीकलतो गरुडनइ देखी, अमृतकुंडरक्षक देवइं उद्घोषणा करी, जे कोई पंखी अमृत लेई जाइ छइ। ते सांभली सर्व देव दानव क्षोभ

1 P दासडी। 2 P लेई कोई न शकइ।

पाम्या। जे देवता जिहां हता ते तिहांथी मुद्गर, शक्ति, हल, मुसल, खड्ग, दंडादिक शस्त्र लेई पूठि धाया। कोलाहलि जग बधिर करता, गरुडनइ वींटीनइ कहिवा लागा[1] जे – 'पापी अमृतचोर, आ मारो। हिवि किहां नासी जाईस?'। पछइ गरुडइं महासंग्राम करी, च्यारे दिशि पांखनइ प्रहारि, शत, सहस्र, लक्ष, कोटि संख्य देवतानें यमघरि पहुचाड्या देखी, सर्व देवतासंघ क्षणेकमांहिं हारी, दीन थई, नासतो जांणी, इंद्रइं ज्वालासहस्रैं जलतुं वज्र गरुडनें मारवा मुकिउं। ते पणि शरीरें सफलाई हेठो पडिउं। ए वज्रइं गरुडनइं कांईए नथी कर्युं, इम सर्व देवतानिं जणाववा गरुडइं चांचइ धरी राख्युं। तिवारि गरुडथी भयभ्रांत थयो हुंतो इंद्र विष्णु पासि गयो। विष्णु कोपि प्रज्वलतो बार सूर्य समान तेजवंत चक्र लेई गरुडनइं मारिवा धायो। तिवारि सर्व शनैश्चरादिक ग्रहइं सर्व ऋषिं जई विष्णुनैं वीनव्युं जे – 'स्वामी! तुं सर्व व्यापी छइ, सर्व भुवननाथ छइ। तुं विचाखा विना कोप करि, ते वारु नहि। ए गरुड ताहरो बंधु छइ। ते माटि कोप मूंकि। म्लेच्छनी परि गोत्रनो क्षय म करि'। इम सर्व ग्रहनुं, सर्व ऋषिनुं, वचन सांभली, शांत थई कृष्णइं गरुड साथें मेल कखो। पछइं गरुडें घर जई, अमृत आपी, विनता मातानुं दासपणुं टाल्युं। जो गरुडैं गज, कच्छप, वटवृक्ष ऊपाड्या अने अन्य ठामि मूक्या, तो शश! तुं दइडो ऊपाडी किम गामि नाणइ। ७। [४,३१–८७]

तथा, जो सात दिन लगि वरसात वरसतां कृष्णइ गोवर्द्धन पर्वत धर्यौ, तो तुं तेलै भर्यो दइडो किम न ऊपाडै। ८। [४,८८]

तथा, जो समुद्रे सेतु बांधवा वांनरै अनेक योजनथी पर्वत ऊखेडी आण्या, तो ताहरो वेटो वृक्ष उन्मूलइ तिहां कोण आश्चर्य?। ९। [४,८९–९०]

तथा, अशोकवाडीइं हनुमंत वानरिं अनेक अशोकादिक वृक्ष उन्मूल्या। जो ए सत्य छै, तो ताहरो पुत्र उन्मूलइ इहां किसी वडाई। १०। [४,९१–९४]

॥ खंडपानयोक्तं शशं प्रति प्रत्युत्तरकथानकदशकमिदम् ॥

॥ इति धूर्त्ताख्याने चतुर्थमाख्यानकम् ॥

हवइ इणिं प्रकारिं निरुत्तर कर्यो हुंतो शश खंडपानानइ कहिवा लागो जे – 'खंडपाना तैं जे अनुंभव्युं होइ ते कहि'। तिवारि खंडपाना बोली – 'जो तुम्हइ सघला दीन थई माहरें पगे लागो तो सर्वनइं भोजन दिउं'। तिवारि धूर्तो कहिवा लागा जे – 'एक भोजनहेतिं अम्हइ[2] महापुरुष तुं आगलि दीन किम भाखुं?'। तिवारइ कांइक हसीनइ खंडपाना बोली – 'मइं जे अनुंभव्युं ते सांभलउ। हुं यौवन समइ रूप लावण्यनुं निधान हती। कोईक समयि ऋतुवंती थई मंडपि सूती हती; तिहां आवी माहरै रूपि विस्मय पामी पवनें हुं भोगवी। केतलि कालि पुत्र आव्यौ, ते मुझ साथि जन्म कालि ज वात करी, मुझनें[3] मूंकी बलात्कारि स्वप्नदृष्टनी परि कहिं गयौ। ए मइं अनुभव्युं ते सत्य किं वा असत्य?। जो असत्य होई, तो सर्वनें भोजन दिउ; जो सत्य होइ, तो आ जगमांहिं कोई स्त्री विधवा अपुत्रवती न होई॥ [५,१–१०]

॥ इति खंडपानयोक्तं कथानकम् ॥

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1 P हणो हणो, छेदो छेदो, साहो साहो, इम कहेता गुरुडनैं कहिवा लागा। 2 P अम्हो। 3 P मुंनिं मुंकी किहांई गयो।

हिवै मूलदेव बोलीओ — 'कुंतीनें पवनि भोगवी, भीम नामि पुत्र प्रसव्यो; तथा अंजना पवनि भोगवी हनुमंति नामि पुत्र जण्यो । जे ए पुराणनी वात सत्य छइ, तो तुंए पवनि भोगवी पुत्र आव्यो तेह पणि सत्य ज । १–२ । [५,११]

तथा तुं पूछिसि जे — 'माहरइ पुत्र आव्यो ते मुझस्युं आलाप संलाप करी, तरत जई किम सकइ, तेह उपरि व्यासनी वात सांभलि — पाराशर ऋषिइं योजनगंधा माछिणी भोगवी, व्यास नामि पुत्र जनम्यो । 'माता ! अवसरि मुझने संभारजे' — इम जन्मकालि ज कही ततकाल वनि गयो । पछइ ऋषिनइ प्रभावइं योजनगंधा अक्षतयोनि थई । शांतनु राजाइं भोगवी विचित्रवीर्य नामि बेटो आव्यो; ते अपुत्रिओ मरण पाम्यो । तिवारि योजनगंधाइं वंशनो उच्छेद थयो जांणी वेदव्यास संभार्यो हुंतो वनथी आव्यो । माइं कहिउं — 'पुत्र ! वंश उद्धरि' । पछैं तेहनें प्रभावि पांडु, धृतराष्ट्र, विदुर नामि त्रिणि पुत्र आव्या । ते मोटा थया । ते त्रिणिनी स्त्रीओ — भोजाईओ वेदव्यासिं भोगवीओ । पछइ तपलोपनुं कारण जाणी कोपिं त्रिणिं सराप्यो[1] । जो वेदव्यास जन्मसमये ज मातानें वीनवी वनि गयो, तो ताहरो पुत्र जन्म समये जे आलाप संलाप करीनें तरत अदृष्ट थई किहांए गयो, ए कोण न मानै ? । ३ । [५,१२–१९]

॥ इति खण्डपानां प्रति मूलदेवेनोक्तं प्रत्युत्तरकथानकत्रयम् ॥ १-३ ॥

वली खंडपाना बोली — 'माहरै उमादेवी सखी हती, तेणीइं सर्व देव दानवनै आकर्षै एहवी आकर्षणी विद्या आपी । ते विद्याइं मइं सूर्यनइ आकर्षी आण्यौ । तेणइं हुं भोगवी । तेथी महाबलवंत पुत्र आव्यौ । जे सूर्य व्यासी हजार योजन प्रमाण पृथ्वी दहइ, ते साथिं संभोग सुख भोगवती हुं किम न बली ?' ॥

॥ इति खण्डपानयोक्तं कथानकम् ॥

तिवारि कंडरीक बोलिओ — 'जो कुंती सूर्य साथइ भोग करतां न बली, तो तुं किम बलइ ?' ॥ [५,२०–२३]

॥ इति खण्डपानां प्रति कण्डरीकेनोक्तं प्रत्युत्तरकथानकम् ॥ ४ ॥

वली खंडपाना बोली — 'मइं कोइक समइ अग्नि आकर्षिओ, तेणइं हुं भोगवी । तेथी महातेजवंत पुत्र थयो । जे अग्नि अंग लागो हुंतो बालै, ते साथइ भोग भोगवतां हुं किम न बली ?' ॥

॥ इति खण्डपानयोक्तं कथानकम् ॥

तिवारि एलाषाढ बोलिओ — 'कोइक समइ यमनी स्त्री धूमोर्णा होम देवा अग्निनै घरि गई हती । तिहां अग्नि साथइ क्रीडा करवा लागी । तिवारि अकस्मात् आवतो यमनइ देखी भयभ्रांत थई, धूमोर्णाइ नीरनी परि, संभोग पूरो थया विना ज, अग्निनें पेट मांहिं ऊताऱ्यो । यमइ पणि शिथिलांगोपांग कटि मेखला इत्यादिक लक्षणइ स्त्रीनै सापराध जांणी उदरइ गली, देव सभाइ गयो । तिहां

1 त्रिणे सापीउ ।

देवताइ हासी करी पूछिउं – 'तुम्हनें त्रिणनइं सुख छै ?' । तिवारि यमनें मुखें थई उदरथी बाहिर धूमोर्णा नीसरी । तेहना उदरथी मुखमार्गइ अग्नि नीकली नासीनइ वन मांहिं पइठो । यम ते पूठि धायो । वन मांहिं जई अग्नि आव्यानो समाचार हाथीनइ पूछिओ । तेणिं न कह्यो । ते माटि गजनी वाचा छेदीनइ यम पोताने घरे आव्यो । जो यमनी स्त्री अग्नि भोगवी अनइ न बली, तो तुं अग्नि साथि भोग भोगवतां किम बलइ ?' ॥ [५,२४–३१]

इति खण्डपानां प्रति एलाषाढेनोक्तं प्रत्युत्तरकथानकम् ॥ ५ ॥

वली खंडपाना बोली – 'मइं कोइक समये इंद्र आकर्षाओ । तेणइं हुं भोगवी । एक इंद्र समान पुत्र आव्यौ । अप्सराउ नइ मूकी इंद्र मुझनें भोगवी, ए वात किम संभवइ ?' ॥

॥ इति खण्डपानयोक्तं कथानकम् ॥

तिवारि शश बोलिओ – 'स्युं तइं नथी सांभल्युं, गौतम ऋषिनी भार्या अहिल्या इंद्र भोगवी; ते जांणी रीसें गौतम ऋषि सराप देई सहस्रभग करी इंद्रनें छात्रनइ आप्यो । ते छात्र कामज्वरइ पीड्या हुंता इंद्रनइ घणुं ज कष्ट देवा लागा । पछै सर्व देवताइं गौतम ऋषिने वीनती करीनै इंद्र मूकाव्यो । सहस्र भगनइ ठामि सहस्र लोचन थयां । तथा इंद्रइ कुंती भोगवी अर्जुन नामा महाधनुर्धर पुत्र आव्यो । जो इंद्रइ अहिल्या कुंती भोगव्यां, तो तुझ सरीषी रूपवती स्त्रीनें किम न भोगवइ । १–२ । [५,३२–३७]

इति खण्डपानां प्रति शशेनोक्तं प्रत्युत्तरकथानकम् ॥ ६-७ ॥

तथा वली खंडपाना बोली – 'तुम्हे माहरुं नाम गोत्र ठाम मायावीपणुं जाणउ छो, किं वा नथी जाणता ?' तिवारि मूलदेवे कहिउं – 'पाटलीपुत्र नगरि गौतम गोत्री नागशर्म ब्राह्मणनी पुत्री, नागश्रीनी कूखिनी उपनी, खंडपाना नामि प्रसिद्ध छै' । तिवारि खंडपाना बोली – 'तुम्हने सरिखु रूप देखी भ्रांति थइ छइ, पणि हुं नागशर्म ब्राह्मणनी बेटी नही । राजाना रजकनी दग्धिका नामि बेटी छुं । माहरुं वर राजमंदिरनी परें धन-धान्य संकीर्ण छइ । राजानां अंतःपुरनां वस्त्र हजार मजूरस्युं परवरी हुं धोउं छुं । कोइक समइ हुं बहु वस्त्रि शकट भरी हजार मजूर साथइ नदीतटइं गई । तिहां छड-छड, हुं, छे, शं, टा शब्द बोलता हजार मजूरइ सर्व वस्त्र धोई तापें सुकवा मूक्यां । एहवि महावायु वायो । तेणिं सर्व वस्त्र अपहरी उडाड्यां । तिवारइ मइं माहरा सर्व मजूरनइ कह्युं – तुम्हे जिहां जवाइ तिहां नासी जाओ । किसी चींता न करस्यो । राजा जे करस्यइ ते हुं सहीस । पछै हुं गोहनुं रूप धरी रातइ नगरनें उद्यानि क्रीडा करती रही । प्रभातें, रखे कोई गोह जाणीनइ मारइ – इम चींतवी आम्रलतानुं रूप धरी अशोकिं वलगी रही । पछइ पवनइ हर्यां वस्त्र जांणीनइ न्यायवंत ते राजाइं पटह वजाड्यो जे – 'अहो रजको ! जे जिहां गया होइ ते सर्व तिहांथी पोतानें घरि आवो । तुम्हनें अभय छइ' । ते वात सांभली सर्व रजक घरि आव्या । हुंए आम्रलतापणुं मूंकी मूलगूं स्त्रीनुं रूप धरी घरि आवी । पछइ माहरो पिता नदी तरी[1] ते शकट लेवा गयो । तिहां बाधर सगलां शृगालि खाधा देखी, वन मांहिं बाधर जोवा भमतां, एक उंदरनुं पूंछडुं लाधुं । तेहनां अनेक मोटां बाधर पूरां नीपजावी हर्षि घरि पिता आव्यो । ए सर्व सत्य, किंवा असत्य छै ?' ॥ [५,३८–५८]

॥ इति खण्डपानयोक्तं कथानकम् ॥

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1 P तटै ।

तिवारि शश बोलिओ — 'जो ब्रह्मा विष्णु जेह्नो पार न पांम्या तेहवुं मोटुं ईश्वरनुं लिंग हतुं तो उंदरनुं पूंछ मोटुं किम न संभवइ ? ।

तथा, शास्त्रि हनुमंतनुं पूंछडुं अति मोटुं संभलाइ छइ । जेणि पूंछडइ आखी लंका नगरी वींटी अग्निइ बाली । जो हनुमंतनुं पूंछडुं एवडुं मोटुं हतुं, तो उंदरनुं पूंछडुं मोटुं किम न होइ ? [५,५९–६३]

तथा, पुराण मांहिं सांभल्युं छइ — गंधारिकावर राजा अरण्यइं मनुष्यपणुं मूंकी कुरुवक द्रुम थयो । ते पूर्विं राजा नघुप हतो, जेणइ संग्राम करतां इंद्र जीतो । ते इंद्रनइ तिरस्कार करतो जाणी बृहस्पति शराप्यो हुंतो, अरण्यइ अजगिर थयो । एहविं राज्यभ्रष्ट पांच पांडव अरण्य आव्या, ते मांहिं एकाकी भमतो भीम वनिं गयो, ते अजगिरें गल्यो । ते वात सांभली युधिष्टिर ते अजगिर पासिं गया । तेणिं सात प्रश्न पूछियां । तेहना युधिष्टिरें उत्तर दीधा । पछी भीम पाछो वल्यो । शापनै अंतें अजगरपणुं मूंकी वली नघुप राजा थयो । जो ए सत्य छइ, तो गोधा आम्रलतापणुं धरीनइ तुं वली स्त्रीपणुं किम न पामइ ? ॥ [५,६४–६९]

॥ इति खण्डपानां प्रति शशेनोक्तं कथानकत्रयम् ॥ ८-१० ॥

तिवारि खंडपाना बोली — 'जो धूर्त्त राजाओ ! तुम्हे सघला माहरुं वचन प्रमाण करो, तो हुं सर्वनइ भोजन दिउं । अनइ जो कदाचित तुम्हनै हुं माहरी बुद्धि हरावीस, तो तुम्हो जग मांहिं कउडीमात्र मूल्य नही पांमो' । तिवारि ते सर्व धूर्त बोल्या — 'अम्हनें ब्रह्मा, बृहस्पति, विष्णु जीती सकइ नहीं, तो तुं स्त्री मात्र अम्हनें किम जीतीस ?' । तिवारि खंडपाना बोली — 'तुम्हें तमासउ जुओ । हवडां तुम्हने हरावुं छुं । पछै हुं वायुइं अपहर्यां ते राजानां वस्त्र जोवा राजानी आज्ञाइं नीकली । तथा, पूर्वे घणा कालना माहरा च्यार दास नासी गया हता तेहनी अनइ वस्त्रनी शुद्धि करती पृथिवीइं भमती इहां आवी । ते माहरा दास तुम्हे च्यार छो, ते वस्त्र तुम्हे लीधां छइं । जो ए असत्य जाणी न मानो, तो सर्व महाजननइ भोजन दिओ; जो सत्य जाणो तो तुम्हो वस्त्र चोर छो, माहरा दास छो । [५,७०–७६]

तिवारि ते सर्व धूर्त लाज्या, विषाद पांम्या । चेहुं प्रकारि उत्तर देवा असमर्थ हुंता, दीन थई कहिवा लागा — 'जे खंडपाना, तुझथी अधिक जग मांहिं कोई बुधिवंत नथी; जेणीइ अम्ह सरीखा महाधूर्त्त महाबुद्धिवंत जीत्या । ते माटि हिवइ सात दिननइ वरसाते भूख्या सर्व धूर्त्तनइ तुं भोजन करावि' । पछै खंडपाना ते सर्व धूर्त्तनें वचनइं हर्ष पामी सर्वनें भोजन देवा महाभीषण श्मशानि गई । तिहां ततकालनो मरण पाम्यो बालक कोईक लोक मूकी गया हता, तेहनें तिहांथी लेई जलि न्हवरावी, वस्त्र पहिरावी, उजेनी नगरी मांहिं जई, एक महाधनवंत सेठनें घरि पइठी । तिहां आसने बैठो, अनेक लोके परिवर्यो, व्यापार मांहिं व्यग्रचित्त, घरनो धणी व्यवहारीओ सेठ दीठो । तेहनें पासि जई, दीन थई, रीस चढाववा खंडपाना कहिवा लागी — 'अहो सेठ ! हुं दरद्री ब्राह्मणनी स्त्री छुं, अनाथ छुं, असरण छुं; ते माटि आ बालकनें पालवा, धन मांगवा, तुं महाउपकारी पुरुष पासि आवी छुं । इम तेहनुं वारंवार वचन सांभली, व्यापार मांहिं व्यग्रचित्तपणा माटि व्यवहारीइ पोताने सेवकनें आज्ञा दीधी जे — 'ए पापिणी रंडानें घर बाहिर मारी

काढउ । पछइ ते व्यवहारीआना सेवकइ दीन भाषती ते धूर्त्तनें घर बाहिर घसरडीनें काढवा मांडी । तिवारि ते कपट करी सहसात्कारि भूमिकाइं पडी महास्वरइ आक्रंद विलाप करती उठी — हा हा अरे लोको ! जुओ[1] आ पापी व्यवहारीइ धननें गर्वइ आंधलइ हुं अनाथ निराधारनो पुत्र मार्यो । मुझने आसा हती जे आ पुत्र मोटो थास्यै, तेथी सकल मनोरथ संपूर्ण थास्यै । ते आसा-रूपणी वेल, ए पापी व्यवहारीइ मत्त गजनी परि उन्मूली नाखी । इम विलाप करती, हृदय ताडती, केश विखेरती, भूमि आलोटती, ते धूर्त्ता स्त्रीनइ देखीनें — मइं माहरा सेवकनें आज्ञा देई मोकल्या, तेणइ आ ब्राह्मणीनो पुत्र मारी, महा उत्पात कर्यो, जो ए वात राजा सांभलस्यै तो मुझनैं दंडस्यै — इम चिंतवतो ते व्यवहारीओ पोताना परिवार साथइ जई दीन थई मनावा लागो जे — वहिनी ! भवितव्यता हती ते थई; हवि विलाप करें स्युं थाइ ? ताहरे जे द्रव्य जोईइ ते लिइ' — इम कही पोतानी रत्नजटित मुद्रका आपी । सम देवरावी उठाडी । पछइ ते मुद्रका लेई उद्यानि आवीनइ खंडपानाइ सर्व धूर्त्तनइं ते मुद्रिका देखाडी । चउहटइ जई वैची । तेहनैं द्रव्ये सर्व भोज्य वस्तु आणी सर्व धूर्त्तनइं भोजन कराव्युं । पछइं ते सर्व धूर्त्त संतुष्ट थई खंडपानानइं वषाणवा लागा — 'जे तुं महा बुद्धिवंत, ताहरुं जीवित सफल छइ । जे वचन महा पंडित बोली न जाणइ, तेहवां वचन सांभल्या विनाए पणि स्त्रीओ बोली जाणइ । उक्तञ्च —

अधीत्य शास्त्राणि विमृश्य चार्थान् न तानि वक्तुं पुरुषाः समर्थाः ।
यानि स्त्रियः प्रत्यभिधानकाले वदन्ति लीलारचिताक्षराणि ॥ १ ॥

इम खंडपानानइं वषाणी । मूलदेव प्रमुख सर्व धूर्त्त पोता पोतानें ठांमि गया । [५,७७–१०९]

तथा, विष्णु सर्व व्यापी छइ, तिल तुष मात्र किसी वस्तु अण व्यापी नथी रही । जो विष्णु सर्व व्यापी छइ, तो अलगी कोण वस्तु रही, जेहनें ज्ञानैं करी देषइ ? । तथा, गणेश पार्वतीना शरीरना मइलथी ऊपनो, तथा पार्वती हिमाचलथी ऊपनी — इत्यादिक, भारत रामायण पुराणादिकनां वचन, कूट कांचननी परि परीक्षा करतां विघटइं । ए सर्व मिथ्यात्वीनां वचन, गर्धभलींडांनी परि बाहिर सुंदर, अंतर वृत्ति तुस-भूंस सरिषां जाणी, सम्यग् दृष्टीइं, सम्यक्त्व शुद्धि करवा त्रिविध त्रिविध मिथ्यात्वीना ग्रंथ परिहरि, सकल पुरुषार्थ साधक, परमानंद पददायक, पूर्वापर विरोधगंध रहित श्री वीतराग त्रैलोक्यपूजित सर्वज्ञनां वचन सांभलवां, सद्दहवां, अनुमोदवां, ध्याववां ॥

॥ इति सकलश्वेताम्बरशिरोमणि-सर्वशास्त्रालंकारायमाण-भट्टारक-श्रीहरिभद्रसूरिविरचितस्य धूर्ताख्यानप्रबन्धस्य बालावबोधरूपाः कथाः समाप्ताः ॥

संवत् १७५८ वर्षे कार्त्तिकमासे शुक्लपक्षे द्वादशीतिथौ शनिवासरे श्रीउदैपुरमध्ये लिपितं पं० लक्ष्मीकीर्त्ति[ना]-खरतरगच्छे जिणमाणिक्यशाखायां वा० रत्नसुन्दरगणिनां शिष्यलक्ष्मीकीर्त्तिः ॥

॥ चिरं ताराचंद ॥ ॥ शुभं भवतु ॥ ॥ श्रीरस्तु ॥ ॥ श्रीरस्तु ॥

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1 A जोओ ।

INDEX OF ALL THE PROPER NAMES.

This is an alphabetical list of all the proper names, in their Sanskrit form, occurring in the Dhūrtākhyāna of Haribhadra. The Devanāgarī numbers refer to the chapters and gāthās of the Prākrit text. The English numerals refer to the pages of 'The Dhūrtākhyāna: A Critical Study', included in this volume. Thus this Index will help the reader to spot the required name in the Prākrit text, and also to refer to the critical remarks etc. about it in the Study.

धूर्ताख्याने समुद्धृतानां पद्यानां वर्णानुक्रमसूची

	Prākrit Text	Sanskrit Text	Gujarati Text
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आख्यास्यति पितुः	II. 73	—	—
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